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Price 20 Cents

EUGENE GOOSSENS.

Conductor of the Cincinnati Symphony Orchestra

His Latest Opera, Don Juan de Mañara, Has Just Been Published

FLORENCE EASTON

returns to the Metropolitan Opera tonight (February 29) as Brünnhilde in Die Walküre, after an absence of seven years. The soprano appeared with the Metropolitan forces from 1917 to 1929, when she went to Europe for five years. Last season she came again to America for concert engagements, and during the fall of 1935 gave a New York recital. (Photo by Ben Pinchot.)

JAN SMETERLIN'S

present American tour is now completed and he sailed for Europe on the S.S. Ile de France, February 21. On arrival there he has engagements in Paris (playing both with orchestra and in recital), in London, Liverpool and Glasgow. He sails on March 12 for twenty concerts in the Dutch East Indies (Java and Sumatra). In October, before leaving for America, he is booked for engagements in London, Liverpool, Cheltenham, England; Glasgow, Edinburgh, and Aberdeen, Scotland.

ALEXANDER CORADO,

basso-cantante, gave a recital in Chicago on January 5. (Photo by Maurice.)

EDITH MASON,

soprano of the Metropolitan Opera, appeared in the title role of Madam Butterfly on February 21. Miss Mason is now under the management of Concert Direction Annie Friedberg. (Photo by Renato Toppo.)

COMMEMORATING THE ONE HUNDREDTH PERFORMANCE OF THE ROLE OF TRISTAN

by Lauritz Melchior, Edward Johnson, general manager of the Metropolitan Opera, presented Mr. Melchior with a laurel wreath, inscribed for him and decorated with the Danish colors, at the Metropolitan Opera House on February 14. (Photo by Wide World Studio)

SUSANNE FISHER,

new American soprano of the Metropolitan Opera, was soloist on the General Motors Hour over WEAF and a national hook-up on February 16. Miss Fisher has sung several times over the radio this season, both before and after her debut at the Metropolitan Opera, which was in the role of Madam Butterfly. Besides repetitions of this opera, Miss Fisher has sung Marguerite in Faust, Mimi in La Boheme and Micaela in Carmen at the Metropolitan Opera House. (Photo by Leon Elzin.)

FRANK FOREST (right) with ALEXANDER HAAS

of the NBC Artists Service in the garden of Mr. Forest's home in Beverly Hills, Cal. Mr. Forest's film debut takes place in The Count of Luxembourg, which is now in preparation.

JACQUELINE SALOMONS,

French violinist, sailed from New York recently by the S.S. President Harding after completing her sixth American concert season.

BEATRICE HARRISON,

English cellist, is giving a recital in New York on March 4 at Town Hall and one in Boston on March 18 with Henri Deering, pianist. Miss Harrison is to present the first performance in America of the sonata for cello and piano written for her by Arnold Bax. Her engagements in this country follow an active fall and early winter season in England. (Photo by Fred J. Hawkings.)

DUSOLINA GIANNINI,

American soprano, who made her debut with the Metropolitan Opera in Aida and will be heard in the title role of Norma, is to be the soprano soloist in the Verdi Requiem with the New York Philharmonic Orchestra under Arturo Toscanini on March 5, 6 and 8.

(See Inside Back Cover for Additional News Pictures)

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Shakespeare's Julius Caesar Made into Opera by Malipiero

New Lyric Drama Premiered in Genoa with Striking Success—Method of Music and Libretto Searchingly Analyzed

By RAYMOND HALL

GENOA.—Intellectuals and music lovers of Italy's major maritime mart have been treated to an event rare in the modern history of this city: the baptism of an important opera by a contemporary composer of international renown. The occasion was the world premiere of Gian Francesco Malipiero's three-act music drama, Giulio Cesare, at the Teatro Carlo Felice.

There was keen curiosity to see what the original Venetian composer would do with the Shakespeare classic, a subject of special vibrancy in Italy today (owing to political conditions) and there were some misgivings as to how the conservative Genoese public would react to so advanced a work. Twenty-one curtain calls for interpreters and composer, without a single mark or sign of disapproval, made up the evening's favorable chronicle.

SHAKESPEARE'S FASCINATION

Malipiero had long been tempted to set a Shakespeare tragedy, and had in turn contemplated the use of Macbeth, King Lear, and The Tempest, but it was the Latin hero Julius Caesar, with his Roman world, that through affinities of spirit most intrigued him and had been maturing in his mind for many years past. The masterpiece inspired him with mixed joy and fear, and only in 1934 after a prolonged study of the original English text, did he feel ripe to undertake the double task of librettist-translator and composer.

LIBRETTO DIFFICULTIES OVERCOME

In the difficult task of reducing the play to an opera book, Malipiero aimed first of all to retain the solid structure and underlying unity of the tragedy so that the struggle between the two antagonistic spirits, Caesar and Brutus, and the two opposing political conceptions, empire and democracy, might appear in all the vigor with which the immortal William designed it. Characteristically Roman figures and events, not romantic or sentimental, but virile and clean-sculped, they correspond to Malipiero's aesthetics.

Thus he retained in the choice of scenes and text (necessarily pared to the bone) the most essential passages of the tragedy, those most indispensable to its economy and of most universal significance. This choice he conciliated with his personal conception of music drama, stressing the phrases and episodes that best evoked musical images in him, on the fundamental canon of seeking the closest compenetration of the two elements, but without domination of either. The music, he stresses, while retaining a certain autonomy as such, has been conceived primarily in the service of the drama.

PLAY REARRANGED

In accordance with this principle, Malipiero has rearranged the five acts and eighteen scenes of the play in the following episodes, laid out in three acts and seven tableaux:

Act 1, Scene 1 (a street in Rome) the Soothsayer's prophecy, the Lupercalian feast with acclamations of Caesar King, the malcontent of Brutus and Cassius; Scene 2 (Brutus's orchard)—the conspiracy, Portia's alarm;

Act 11, Scene 1 (Caesar's palace)—the evil omens, Calphurnia's entreaties, Brutus and his men escort Caesar to the Senate; Scene 2 (Senate)—the petition and murder, Mark Antony's grief;

Act III, Scene 1 (Forum)—the funeral orations of Brutus and Mark Antony; Scene 2 (street)—the popular revolt; Scene 3 (battlefield)—the clash of arms and death of Cassius and Brutus.

FOLLOWED NO DOGMA

Questioned as to his musical conception in treating this subject, the *maestro* stated that he had not followed any dogma, but had aimed to reduce the setting to a robust schematic expression, capable of giving plastic relief to the drama in its essence, without frills, without padding, and without melodramatic emphasis. Hence, synthetic expression, absence of thematic or symphonic developments, purity of form, maximum simplicity in linear design and orchestration—nude sobriety throughout. A program expressing both his own aesthetic creed and the artistic trend of the day.

BASIS OF SCORE

As regards this "purity of form" and "linearity of design," these must of course be understood in Malipiero's rather than in a traditional sense, if by "tradition" we mean the opera and other musical forms of the eighteenth and nineteenth centuries. What there is of "tradition" in Malipiero goes back rather to the Italian *Cinque-Seicento*, most of all in his treatment of dialogue in music drama. The basis of his score is in fact, his well-known melodic declamation which, while of Monteverdian inspiration in its tonal definition and firmness of design, is also the stylistic resultant of a complex artistic evolution aiming at a personal solution of the secular problem of a closely adherent melodic *parlato*, well summed up as the art of *recitar cantando*.

(*Continued on page 7*)

Strauss Hymn Opens Olympic Games

GARMISCH.—The Olympic Games at this place were officially opened by the Führer. For the first time we heard at this solemnity, the Olympic Hymn, which Richard Strauss had especially composed for the occasion. After the Olympic oath, the *andante* from Beethoven's fifth symphony was performed. Then, to the strains of military marches and national anthems, the various delegations retired to their allotted places.

Casella Plays with Boston Orchestra

New Concerto for Piano, Violin, Cello and Ensemble Introduced to This Country by Koussevitzky—Edith Mason and Richard Crooks Heard with Handel and Haydn Society in Wagner Program

By ALEXANDER WILLIAMS

BOSTON.—Alfredo Casella returned to Boston to play with the Boston Symphony Orchestra at the concerts of February 21 and 22 his new concerto for piano, violin, cello and orchestra. Mr. Casella took the piano part, Alberto Poltronieri the violin and Arturo Bonucci the cello. Collectively these musicians are known as the Trio Italiano and were introduced to America at Mrs. Coolidge's Berkshire Festival of 1934. Dr. Koussevitzky conducted this new work, and the performance may certainly be described as remarkably fine. Mr. Casella is a highly polished pianist and skilled musician, so that with him at the piano and Dr. Koussevitzky on the conductor's stand we may say also that no stone was left unturned to secure the most sympathetic performance.

A NEO-CLASSIC WORK

The concerto is well worth the effort in achieving such a performance. It no doubt returns to the eighteenth century for its model. The solo instruments are so treated, chiefly in the manner that Handel's group of soloists in a concerto grosso play in contrast to the orchestra. The concerto in this

(*Continued on page 6*)

A Woman Dreams, New Opera, Is Given Vienna Premiere

Shows Mixture of Old and New Styles — Furtwängler Conducts Tannhäuser—Maria Müller Acclaimed by Audience—Serkin Pleases in Piano Recital

By DR. PAUL A. PISK

VIENNA.—The first world performance at the State Opera of Dame in Traum (A Woman Dreams) brought two Austrian artists into prominence: Franz Salmhofer, composer of the score, and Ernst Decsey, author of the libretto, in collaboration with Gustav Holm.

The entire action of the drama goes on in a dream. Guided by a friend, and worn out with fatigue, Renate and her husband arrive at an Alpine shelter. Renate falls asleep, and in a dream sees herself leaving her husband and eloping with their friend. The different chapters of her dream-romance take place in a hotel during carnival time on the Riviera, the climax coming when the jealous heroine murders her lover. Her awakening next morning not only solves the problems of the dream, but those of her real life—problems which were the psychological basis of her dream.

FINELY PRODUCED

Salmhofer's music is founded on the conception of the orchestra as a rich, full-sounding instrument; and though the composer gently bows before the art of dramatic ornamentation, as well as Wagnerian motive technic, he is not adverse to having more or less to do with modern dance forms, jazz, waltz rhythm, and even genuine operetta.

The *mise-en-scène*, as also Dr. Wallerstein's stage-settings, were excellent, the performance as a whole being splendidly done. Vera Schwarz, the heroine, gave an especially significant demonstration of her brilliant musical routine and dramatic artistry. Jerger, in the double role of a simple mountain guide and the demon of Renate's dream life, displayed singular dramatic power. Alexander Sved, as the husband, and Emerich Godin, as the friend and lover, were also in good form.

OTHER STAGE EVENTS

The restoration of The Tales of Hoffmann was particularly interesting for the fact that the three different ideals of Hoffmann (the soulless automaton, the intriguing Giulietta, and the sentimental Antonia) were interpreted by one artist; and nothing more need be said in praise of Jarmila Novotna's art than that she imbued each of the characters with her own and its distinctive personality.

Two signal successes in light opera must

(*Continued on page 32*)

Le Rouet d'Armor and Ignace Have Productions in Paris

Bax Music Liked—Prokofieff Shines—Harpsichord Concertos Offered—Magnani Conducts Pasdeloup Orchestra—Shower of Virtuosi

By IRVING SCHWERKÉ

PARIS.—The Grand Opéra has premiered Le Rouet d'Armor, choreographic-musical legend, with solos and choruses, in two acts, after a story by Michel Geistdoerfer, music and scenario by Adolphe Piriou, dances arranged by Léo Staats.

Based on folklore and dances of Bretagne, the work, which was mounted with considerable lavishness, did not (two or three signal numbers notwithstanding) deeply move the onlooker. Le Rouet d'Armor brings to the stage, so it is said, some ancient Brittany traditions: a village *fête*, betrothal scene, and the like. Piriou's music, marked with Parisian *savoir faire*, has orchestration clear and not over-charged. Some of the themes are interesting and the chief object of the composer seems to have been the building up of a decorative atmosphere. The presentation benefited greatly by the dancing of Serge Peretti (Saïc), Suzanne Lorcia (Naline), J. Serry (Tailleur), Lebercher (Meunier), Efimoff (Bossu), the singing of Marthe Nespoulos (Fée des Landes), M. Cambon (Shepherd), the conducting of M. Szyfer, and the scenery, luminous projections, and costumes by Ventrillon-Horber.

C'EST POUR RIRE!

The smartest thing in Parisian *opérette-bouffe* is Ignace (three acts and four scenes) and any number of ditties, dances, wisecracks, and legs, now on view at the Porte St. Martin, Jean Marsan being the author of the verbal part of the show, Roger Dumas of the musical. Ignace, the orderly, is impersonated by the most inimitable person now on the local stage: Fernandel, whose fantastic amiability keeps the audience in screams from from start to finish. He is ably seconded by a large cast of fun purveyors, outstanding among whom is Alice Tissot, also adept in keeping boiling the delectable cauldrons of hilarity.

Along with the foregoing, there has been the usual onslaught of the new and untried. You would think that people would learn, but they do not, though of course it now and then happens that something fine does turn up, and then you would be sorry had you missed it. The Arnold Bax sonatina, for cello and piano, illustrates the point. We hear so little British music in these parts, and this composition is so well written, so fresh and delicate in sentiment, in a word so charming, that one was glad cellist Eisenberg and pianist Lelia Gousseau went to the trouble to introduce it to these parts. Sonatas by Brahms, Debussy and Beethoven were its consorts.

Egyptian Nights, by Prokofieff (Pasdeloup Orchestra, conducted by Prokofieff) is no doubt one of that composer's important scores. It is a symphonic suite (composed 1933-1934) taken from the work of the same name, presented in the Kamerny Theatre, Moscow, in January, 1935. Inspired by Shaw, Pouschkine and Shakespeare, it has to do with the life of Cleopatra and the Roman-Egyptian wars. This first performance for Paris comprised seven numbers: Night in Egypt; Caesar, the Sphinx and Cleopatra; The Alarm; Dance; Anthony; Death of Cleopatra; and Roma Militaris. The vitality of each of these pieces is extraordinary, as are also their clear musical diction, coloristic *schema* and mood variety.

(*Continued on page 29*)

Schönberg to Score Lulu

VIENNA.—The late Alban Berg's new opera, Lulu, which was completed at the time of his death last December except for some of the scoring of the third act, is to have the missing orchestration supplied by Arnold Schönberg. Schönberg, as Berg's teacher, has been chosen as the composer most likely to carry out the intent of his pupil. The new work is to have its world premiere next November.

K. S.

Washington Audience Fetes Zimbalist as Soloist with National Symphony Orchestra

Rich Array of Recital Offerings Include Appearances by Nino Martini, Lotte Lehmann, Emanuel List, Rosa Ponselle, Orlando Barera and Artur Schnabel

WASHINGTON, D. C.—The thirty-eighth concert by the National Symphony Orchestra, with Dr. Hans Kindler conducting and Efrem Zimbalist solo violinist, was given before a large and distinguished audience on February 20 at Constitution Hall. A Russian program was offered. The orchestra opened with Glinka's Kamarinskaja and Tschaikowsky's Romeo and Juliet, the latter proving the highlight of Kindler's contribution. Kindler seemed to conduct the magnificent program with the gusto of a Russian.

Zimbalist was exquisite in his interpretation of the Glazounoff violin concerto in A minor with orchestra accompaniment. The Berceuse and Finale from the Fire Bird Suite (Stravinsky), Entr'acte from Khovanstchina (Moussorgsky) and Polovetskian Dances from Prince Igor (Borodin) were given masterful interpretations by Kindler.

GERSHWIN WITH ORCHESTRA

George Gershwin in the triple role of composer, soloist and conductor, appeared in concert with the National Symphony Orchestra on February 9, before a sold out house, at Constitution Hall, with hundreds turned away.

Though jazz characteristics are revealed in Gershwin's symphony in F, performed with orchestra and the composer as soloist, it deserves recognition as an outstanding American composition. Gershwin delighted the audience with the suite from his opera Porgy and Bess, in which he conducted the orchestra.

For the orthodox music lover, Kindler offered an exquisite program consisting of Vivaldi's Concerto Grosso, Gluck's Dance of the Blessed Spirits, from Orpheus, and the enchanting number, Smetana's The Moldau. Enthusiastic ovations were tendered Kindler and Gershwin.

NINO MARTINI IN RECITAL

Nino Martini enchanted the large audience at Constitution Hall on February 11 in a recital sponsored by Dorothy Hodgkin Dorsey. The first group included Vaghissima Sembianza and Spirate pur Spirate (Donaudy) and Air from Serse-Largo (Handel) revealing unusual breath control and resonance. In the second group which held Vous dansez, Marquise (Gaston Lemaire), this was repeated after constant applause. Mr. Martini's interpretation of La fleur que tu m'avais jetée, from Carmen (Bizet) was magnificent. Other numbers, works of Chausson, Lalo, Charles, Cowles, Serrano and Sandoval and several encores, were sung.

Not only did Miguel Sandoval prove an adequate accompanist, but his solo performances conveyed finesse and brilliance. He, too, was recalled several times and responded with encores.

LEHMANN-LIST PROGRAM

The Wednesday morning musicale, on February 12, at the Mayflower Hotel, sponsored by Mrs. Lawrence Townsend, included the appearance of Lotte Lehmann and Emanuel List. Both artists were in excellent voice. Mme. Lehmann delighted the large audience with her Lieder. Particularly was she superb in the singing of Von ewiger Liebe (Brahms).

Emanuel List possesses a rich baritone, producing greatest volume in the lower register. His singing of the aria from Il Barbiere di Siviglia was magnificent. Rapturous applause was accorded to both artists.

ROSA PONSELLE AND ORLANDO BARERA HEARD

At the last Wendesday morning musicale sponsored by Mrs. Lawrence Townsend on February 19 at the Mayflower Hotel, there appeared Rosa Ponselle and Orlando Barera. Ponselle, who sang classics as well as popular numbers did unusually fine singing in which her opulent voice was displayed in its full glory. Mr. Barera possesses a brilliant violin technic executed with fine tone. Both artists were given an enthusiastic ovation and in response they offered several encores. Stuart Ross, at the piano, was the admirable accompanist for Miss Ponselle.

U. S. DEPARTMENT OF AGRICULTURE ORCHESTRA

A Lincoln Day concert at the auditorium of the Agriculture Department, before a large audience, on February 12, was offered by the U. S. Department of Agriculture Symphony Orchestra under the direction of Dr. Walter Bauer. The orchestra consists of government workers using music as an avocation. Dr. Bauer, an economist in the Agriculture Department, displayed thorough musicianship in his reading of the elaborate program, consisting of the Overture to William Tell (Rossini) in which the solo passages were played by A. Gumprecht, flute, Nicola Borzillo, oboe, and L. Atkins, cello. The Meditation from Thais (Massenet) with Dr. R. Leibsohn, violin soloist and excerpts from Peer Gynt Suite (Grieg) were also played. This highlight of the program was in Dr. Bauer's masterful reading of Mendelssohn's symphony No. 5.

SCHNABEL IN ALL-BEETHOVEN LIST

A rare musical treat was a program of four Beethoven piano sonatas offered by the great exponent of Beethoven music, Artur Schnabel. A large audience was present at Constitution Hall on February 16 to hear Schnabel who under the direction of Dorothy Hodgkin Dorsey, made his Washington debut.

With fine tonal quality, brilliance in technic and such finesse as to account for every note Beethoven wrote, Schnabel attained heights in the interpretation of sonatas in E flat major, op. 27, No. 1, C major, op. 53, G major, op. 49, No. 2, and E major, op. 109.

KROLL-BEREZOWSKY-MOLDOVAN-SCHUSTER QUARTET

The Haydn Quartet in G (op. 76, No. 1) and Beethoven Quartet in C (op. 59, No. 1) was the exquisite fare offered by the distinguished group consisting of William Kroll and Nicolai Berezowsky, violins, Nicolai Moldavan, viola and Joseph Schuster, cello, before a large audience on February 17, at the auditorium of the Library of Congress, sponsored by the Elizabeth Sprague Coolidge Foundation.

JOSÉ ITURBI

has been engaged as conductor of the Rochester (N. Y.) Philharmonic Orchestra for next season, with Guy Fraser Harrison as associate conductor. Mr. Iturbi is now in New York, but on March 2 goes to Philadelphia. He conducts The Philadelphia Orchestra for one month, including a concert by that organization in New York on March 17.

Arienna Bronstein, aged ten, made her debut before an audience of music lovers, on February 9, sponsored by the Rybier Music Club. The young violinist displayed remarkable talent in the interpretation of Vitali-Auer Chaconne, the first movement of Mozart's concerto (No. 3) in G Major and Brahms Hungarian Dance (No. 2).

Felicia Rybier, Polish pianist, offered an exquisite interpretation of the Grieg piano concerto. Though accompanists rarely receive attention in reports of concerts or recitals, it is fitting in this particular instance to mention the name of a young pianist and remarkable accompanist. This is Leah Effenbach, who, in the absence of the scheduled accompanist, with no rehearsals accompanied Arienna Bronstein and with masterful execution played the second piano of the Grieg concerto.

G. S.

Concerts in Boston

(*Continued from page* 5)

form was, of course, of Italian origin, so that Mr. Casella is merely harking back to a national school. His interest in the classical music of his country and its influence on his own creation may be compared to the work of his countryman, Malipiero. It should not be implied, however, that Casella has not written original music. He may have based his form on a classical model, but the content of his music is all his own and the elaboration and rediscovery of the earlier form.

AN ENGAGING WORK

Moreover, the concerto is an exceedingly engaging work. Its prevailing mood is light, its workmanship deft. The slow movement is singularly simple, observing harmonically a key center. This movement might be described as a chorale, although it is interrupted by a quicker passage. The first and last movements are rapid and exhilarating. Mr. Casella has written an interesting and ingratiating work in this concerto.

GLAZOUNOFF SYMPHONY PLAYED

The concert began with Haydn's symphony in E flat (No. 99) and ended with the Glazounoff symphony (No. 8). Everyone admits Glazounoff's ability in composition, but this symphony, where his admirers state that he has achieved his goal, is a work lacking in the beauty and inspiration which one asks for in a symphony that can all too easily be described as conventional. Compared to the symphony of Taneieff of this period and the same nationality, Glazounoff's music seems wearisomely stilted.

HANDEL AND HAYDN SOCIETY IN WAGNER LIST

On February 16 the Handel and Haydn Society gave an all-Wagner program in Symphony Hall. The soloists were Edith Mason, soprano, and Richard Crooks, tenor. James R. Houghton, baritone, also sang in one number. The concert was a much happier event than the Handel and Haydn's similar affair last year. For one thing, the Boston Orchestral Society was more nearly competent than it has been in the past. In the first half of the program both Miss Mason and Mr. Crooks sang very well indeed, particularly in Elsa's Dream and In Fernem Land. The audience showed enthusiasm for both singers. The chorus sang well on the whole.

NEW ENGLAND CONSERVATORY SONATA RECITALS

Two chamber music concerts under the auspices of the New England Conservatory took place on February 18 and 19, both being sonata recitals for violin and piano. The first was given by Harrison Keller and George S. McManus and consisted of Mozart's sonata in B flat, Brahms' in A major and the first performance of Edward Ballantine's sonata. The second concert was given by Einar Hansen and Jeannette Giguere and consisted of the Grieg sonata in C minor, the Saint-Saëns in D minor and the first performance of Frederick Converse's second sonata. The first concert was the more enjoyable, because of the music played at it. Mr. Keller and Mr. McManus gave sympathetic interpretations, and Mr. Ballantine's sonata was a charming work. Mr. Converse's sonata, though written conventionally, proved to be an interesting work for the combination. The Grieg sonata has its lovely spots and was well played by Mr. Hansen and Miss Giguere. But the Saint-Saëns is a deadly work, and the performance of it was routine.

San Carlo Opera Company's Tour

The San Carlo Opera Company, of which Fortune Gallo is director, has concluded an extensive tour of the South. On the Pacific Coast, a fifteen-day engagement in San Francisco is followed by a fortnight in Los Angeles and a week each in Portland, Seattle, Vancouver, Spokane and Winnipeg; then a return spring engagement of a week at the Auditorium in Chicago. Engagements in Pittsburgh and Richmond bring the 1935-36 season to a close in the latter city on May 11.

San Francisco Hails Ensemble Lists

Sinfonietta Players Include Unfamiliar Works on Program under Minetti—Klemperer Makes Deep Impression in Guest Appearance with Symphony Orchestra

SAN FRANCISCO.—At the Community Playhouse before an exceedingly large audience, the Sinfonietta Orchestra (Giulio Minetti, conductor) presented the third and last concert of this, its fourth season. This organization, which has risen so rapidly to popularity in its short existence, again played a fascinating and diversified program consisting of novelties scored for unusual combinations of instruments. Among the most interesting compositions performed was Paul Hindemith's A Hunter Riding Through a Green Forest which Mr. Minetti conducted with his wonted firm and sensitive manner, attaining a high degree of artistry.

The *pièce de résistance* on the program, however, was the concerto for piano and violin, with string accompaniment, by Ernest Chausson. This number served to introduce to San Francisco, Tamara Morgan, an English pianist of magnetic personality and temperament. Throughout the work, Miss Morgan expanded her wealth of tone, her taste and poetic feeling, her mastery of shading effects and her crystalline technic. Her performance from the artistic standpoint left nothing to be desired. Antonio De Grassi's playing of the violin part in the concerto was marked by sincerity and sensitive musicianship.

To Mr. Minetti is due appreciation for his fine work in organizing this splendid miniature orchestra (which is the only one here of its kind) and for his wisdom in choice of program material—for he has presented the best of both the ancient and modern schools, with always a high standard of performance.

KLEMPERER TRIUMPHS IN SAN FRANCISCO DEBUT

Otto Klemperer, distinguished conductor of the Los Angeles Philharmonic Orchestra, captured his public in no uncertain terms when he appeared as guest leader at the orchestra's fourth pair of concerts in the Opera House. Klemperer is not only a giant physically but a big personage intellectually and musically. Being a brilliant exponent of Beethoven, it was but natural for him to have programmed those compositions by the master of Bonn. Mr. Klemperer started his program by playing the Egmont Overture. This he followed with a performance of the Eroica Symphony, bringing the concert to a thrilling climax with a magnificent reading of the fifth symphony.

Klemperer conducted with authority, earnestness and musicianship. Endowed with a keen intuition of the meaning of the works presented Mr. Klemperer extracted from the orchestra every colorful detail of the compositions, and by the individuality of his readings, made the underlying meaning clear and comprehensible.

The San Francisco Symphony played beautifully under Klemperer's leadership. There were richness of tone, sonority and delicacy of phrasing in its performances. Mr. Klemperer insisted upon the musicians' rising several times during the concerts to share in the honors of the occasions.

HART HOUSE QUARTET CONCERT

Owing to a severe cold, this writer was prevented from attending the concert at the Community Playhouse given by the Hart House String Quartet. Reports, however, from auditors attested to the effect that the players were in fine fettle, and that they had developed their interpretative skill and their art of ensemble to a degree hardly surpassable. The Hart House String Quartet was one of the attractions in Caroline E. Ware's Chamber Music Series.

C. H. A.

Bruna Castagna Engaged for Metropolitan

The engagement of Bruna Castagna, Italian mezzo-soprano, to sing with the Metropolitan Opera Association during the remainder of the season was announced by the opera company on February 21. Mme. Castagna, will make her debut as Amneris on March 2, and will probably also be heard as Azucena, Carmen and Adalgisa in Norma.

Malipiero's Julius Caesar Has Introduction in Genoa

(*Continued from page* 5)

There seems little question that in this new work, Malipiero has brought the process to a greater degree of clarification, generally speaking. This is especially true in the first two acts, which are much the best in musical invention and dramatic efficacy. In the masculine ruggedness of Caesar's lines and the earlier discourse of Brutus, or in the more molded lyric curve given to Mark Antony (the prolix oration and some of the battlefield oratory excepted) one has a sense of the sturdy grandeur of ancient Rome—and this in itself is an achievement. Even the feminine tenderness of Portia's and Calphurnia's supplications is pervaded with a virile note consonant with the Roman matron, and further attests the musician's classical assimilation.

Certain Reservations

Unfortunately—and this is recorded with sincere regret—it is perhaps not possible to accept this declamation without reservation. Despite partial felicity, the problem, one feels, is still far from integral solution. Malipiero's enemies, or traditionalists and conservatives generally, seize upon it to accuse him of sterility. Certainly in the travail of his evolutionary creative process, the limitations he has imposed on himself lend themselves frequently to such an impression. There is no denying that the longer speeches, particularly those of Act III, suffer from a lack of variety which will probably seem monotonous to average audiences raised on operas in which the music is supreme. That is, until public taste has undergone its inevitable evolution.

The Orchestra's Function

The orchestral function is variously conceived in Giulio Cesare; it falls under the two general heads of autonomy and commentary—a somewhat disquieting diversity. As applied to the first principle (more used than the second) the orchestra unfolds or rather repeats simple rhythmic figures, or linear melodic designs that begin and end abruptly in the Stravinsky manner, except that Malipiero's arabesques are of archaic Italian folk intonation. This peculiarity—it seems a dogma, even if it is not—unquestionably bewilders many listeners who wonder what relation it has to that particular episode of the music drama, and would prefer the old symphonic web, or at least a constant orchestral commentary upon the text rather than an alternation of two forms.

Use of "Incubi"

As opposed to this autonomy or parallelism, we find outright orchestral commentary in the remainder of the score. There are by the way, several leading themes which the *maestro* calls *"incubi,"* but though recurrent they are in no sense Wagnerian *Leitmotiven*. The three most important correspond to the heroic motive, heard at the beginning of the opera and associated with Caesar, and to fatality and to Brutus's torment. At other moments, especially at cardinal dramatic points, the orchestra effectively underscores text and situation, while in the preludes or interludes, it is itself the drama. Notable in this connection, the intermezzo evocating the storm. Opportune use of dissonance is enhanced by harsh trimbric juxtaposition, with a predilection for wood, brass and percussion.

An apparent stylistic discrepancy is to be noted in the treatment of the choruses, which far from the melodic recitative of the solo voices, are of more orthodox design, partly homophonic and partly built on accepted polyphonic models, but invariably of marked clarity and melodic preeminence. In their linear simplicity and fresh candor, as when the people acclaim Caesar at the feast of Lupercal, there is a direct musical charm devoid of theatrical emphasis. The more traditional final apotheosis, set to parts of the Latin text of Horace's Carmen Saecularis, voiced by the battle hosts in exaltation of Imperial Rome ("Alme Sol") affords an expressive and—at last!—a broad-lined climax that makes good theatre and probably saves Act III from failure.

The Interpretation

A defect already existent in embryo in the play, is unfortunately accentuated in the opera: the lack of saliency of the protagonist, since Caesar's appearances on the stage are still rarer and briefer and his discourse reduced to an emphatic skeleton or nearly so. This drawback was further stressed in the interpretation by the circumstance that Caesar was here impersonated by Giovanni Inghilleri, whose light baritone is no match for the more robust organ of Apollo Granforte (Brutus) who got most of the solo spotlight. Inghilleri's stature is also insufficient and his make-up bordered too much on the clownish. These two parts might better have been exchanged mutually, all the more since Inghilleri's vocal subtlety is better suited to the tormented dreamer, Brutus.

Hearty praise is also due Ettore Parmeggiani for his brilliant, ringing tenor, and his vigorous scenic portrayal of Mark Antony, and in lesser measure to Gino Vanelli (Cassius), Sara Scuderi (Calphurnia), Maria Pedrini (Portia), and Alessandro Dolci (Casca and Ottaviano), while the chorus trained by Ferruccio Milani acquitted itself commendably. The young Genoese conductor Angelo Questo, who predilects and feels modern opera, labored zealously in its difficult preparation, and conducted with balance and verve.

Work Well Staged

The excellent work of Mario Ghisalberti as stage director and designer of the decors, calls for special mention. He has modern ideas and is doing much compatible with the limited resources of the theatre, to renovate the scenographic practice here. His sober schematic sets, in part pictorial and in part volumetric, harmonized perfectly with the spirit of the music. The last two were particularly suggestive in line and lighting.

A final word for the courageous initiative of the Hon. Corrado Marchi, enterprising vice-president of the Fascist Theatrical Corporation and director of this theatre, which in a few brief years he has raised from the category of a mediocre provincial house to one of Italy's best. In April he will start work on completely rebuilding and remodernizing the stage of the Carlo Felice. Evidently sanctions do not worry Italy. *"In Italia si lavora,"* is their proud motto.

Detroit WPA Unit Makes Bow

Pro Musica Sponsors Program of Modern Works—Piatigorsky Is Soloist under Kolar's Baton—Nelson Eddy Applauded in Recital

Detroit, Mich.—Michigan's first WPA orchestral concert, under the direction of Kurt Schmeisser, was given in the auditorium of the Institute of Arts on February 4, before a large audience. The orchestra has only been in existence about three weeks and already there are fine indications of tonal unity and good judgment in playing melodious compositions, rather than attempting major orchestral fare. The concert opened with the Star-Spangled Banner followed by Suppé's The Beautiful Galatea Overture and the Strauss waltz, Wiener Blut. Elizabeth Hester Ward, soprano, sang two songs with orchestral accompaniment, Friml's High Jinks and O Sole Mio. We also heard Kalman's Fantasy Fortissimo consisting of excerpts from the composer's operettas. The strings played a Bach Minuet and the Cradle Song of Christian Bach. The concluding number was Carl Friedman's Slavic Rhapsody.

Pro Musica Gives Novelties

The icy streets of Detroit delayed somewhat the second program of the season given by Pro Musica at the Art Institute on February 7 but made up in enjoyment for its lateness in starting. The majority of the numbers on the program were, as is customary, by modern composers and several of them pleasing. Due to the lateness of Mrs. Frank Coolidge's arrival, the reliable Charles Morse introduced the Detroit Woodwind Ensemble composed of Marius Fossenkemper, clarinet; Dirk Van Emmerick, oboe; John Wummer, flute; Joseph Mosbach, bassoon, and Albert Stagliano, horn, and with Edward Bredshall, piano. Mr. Wummer's flute playing was the outstanding feature of the evening, the artist doing amazing things in Enesco's Cantabile with surprising warmth. He also played in good style the unaccompanied Honegger Boat Song and a suite for flute and piano by Bernard Heiden, with the composer at the second instrument. Mr. Bredshall gave a fine performance of Debussy's Fireworks. The ensemble's performance of Jacques Ibert's Trois Pièces Brèves caused plenty of excitement, reminding listeners somewhat of an old Irish jig. The performance of Prokofieff's Deux Visions Fugitives was exceptionally expressive.

Piatigorsky Plays With Orchestra

The eleventh symphony concert with Victor Kolar directing and Gregor Piatigorsky, cellist, took place February 13 at Orchestra Hall before a scattered audience with many absent because of the intense cold, but there was plenty of enthusiasm displayed for several reasons. First, there was the brilliant Russian cellist, Gregor Piatigorsky, as soloist; second, Victor Kolar resumed the baton after stepping aside the past month for guest conductors. There was the added feature of the initial playing of Dubensky's overture, Tom Sawyer, especially composed for the one hundredth anniversary of Samuel Clemens (Mark Twain), who incidentally was Ossip Gabrilowitsch's father-in-law. The most that can be said of the composition is that it is twinkling and mischievious, but Mark Twain was worth a more monumental testimony. This number, which opened the concert, was followed by the Gretry ballet suite from Cephale et Procris including the merry Tambourin, the gentle, singing Menuetto and the lively Gigue. The *pièce de résistance* was Schumann's concerto in A minor for cello and orchestra heard here for the first time. It was played with supreme artistry by Mr. Piatigorsky and displayed at times a divine depth of sentiment. After the intermission came the Moussorgsky-Ravel Pictures at an Exposition, extremely amusing and expressive. The concert closed with Strauss' Dance of the Seven Veils.

Nelson Eddy Feted

Nelson Eddy, popular baritone of the radio, stage and cinema, packed the Masonic Auditorium, February 18, on one of the coldest nights of the season. Most of the ladies came to see as well as to hear. Mr. Eddy rewarded the musical element with a well balanced program of not too hackneyed songs, displaying a pleasing voice especially rich in the lower register. The capacity audience showered him with applause and he added numerous encores. Theodore Paxson, Mr. Eddy's accompanist, also played Bach's toccata and fugue in D minor. Mr. Paxson is an artist in his own right and a responsive accompanist.

R. C. B.

Hamburg Hears Boris In Original

Russian Opera Draws Crowd—Furtwängler in Symphonic Concert—Gieseking Plays

Hamburg.—Moussorgsky's much altered, battered and discussed Boris has had many ups and downs. Performed here according to the Rimsky-Korsakoff version, in 1924 and 1931, it has now been brought out for Hamburg audiences in the original (1874) version, Eugen Jochum being the sponsor of the undertaking. If one is not mistaken, this was that version's first hearing in Germany, though on account of the gigantic length of the work, Jochum saw himself obliged to eliminate certain pieces. The stage pictures by Gerd Richter were beautifully historical in note. Max Thurn led the choruses admirably—they are the cardinal point of the whole production. The house was festively crowded and representative people from all over Germany came to listen and applaud.

Furtwängler Does Sibelius

The Gottfried Müller novelty, which had been proposed for the second Furtwängler concert, did not come off, as the young author, serving in the army, could not finish his score. Furtwängler and his Berlin Philharmonic played instead the symphony in C major of Sibelius. Tschaikowsky's fourth also evoked enthusiasm.

Original Bruckner

Hausegger, with the Hamburgian Orchestra of the Staatsoper, presented the Bruckner fifth symphony, according to the original text. This manuscript, as that of the ninth symphony, has been published by the Bruckner Society, to show what the real Bruckner is like, when not "treated" by Löwe and Schalk. The bold use of the winds astonished all ears, indeed, every measure of the composition seemed to have been designed for immediate effect.

Gieseking's Wizardry

Gieseking's piano recital was a reconciliation of the tone and timbre, on a single instrument, of three centuries—a proof of extraordinary power in the sphere of keyboard music—with Bach, Mozart and Beethoven.

Edith Weiss-Mann.

SETTINGS FOR MALIPIERO'S GIULIO CESARE

as given at the Teatro Carlo Felice in Genoa. Left to right: Act I, Scene 1, a street in Rome; Act I, Scene 2, Brutus' orchard; Act II, Scene 2, the Senate. The scenes were designed by Mario Ghisalberti and executed by Monfrini, with mise-en scene by Sormani.

Verdi's Picturesque Ernani Opens Season at La Scala

Lohengrin Also Heard, Followed by Pizzetti's Orseolo—Dal Monte and Schipa Shine in Lucia—Active Concert Doings

MILAN.—According to the time-established tradition, the Scala season began on December 26, that is, on St. Stephen's day. The opera chosen was Verdi's Ernani, which had not been heard here in eighteen years. Gino Marinuzzi conducted with his well-known skill, the ardor of his temperament being perfectly suited to a conclusive reading of this score. The protagonist was Francesco Merli, tenor, who brought to the difficult role the advantages of a strong, expressive voice. Gina Cigna was an excellent Elvira of uncommon vocal means and dramatic power. Pasero as De Silva, and Armando Borgioli as the King, poured out the full resources of their vocal organs. The entire troupe—conductor, orchestra and singers—was acclaimed. The original and typical scenery, by Benois, and the sumptuous costumes, by Caramba, also came in for much admiration.

The second opera of the season was Lohengrin, Giuseppe Del Campo conducting, and along with the orchestra and singers, winning vociferous favor. Maria Caniglia, Ebe Stignani, Ettore Parmeggiani, Carlo Tagliabue and Pasero were Elsa, Ortrud, Lohengrin, Telramund and the King, respectively.

CIMAROSA'S MASTERPIECE

The third opera won special attention from the audience and special care from the interpreters. Presenting The Secret Marriage (Cimarosa) on a vast stage like La Scala's, was not an easy problem, and great care had to be exercised to prevent the miniature score from being crushed by the size of the theatre. A kind of wooden floor with two steps delimited the stage in artistic fashion, and Camillo Parravicini perfectly succeeded in painting scenes that were both harmonious and delicate in coloring, the costumes and lighting combining with them to form a delightful ensemble. It was like a series of pictures of the eighteenth century called to life by magic touch.

Marinuzzi conducted the reduced orchestra with the nicest equilibrium in point of sonority, an arduous task in the immense Scala auditorium, but of which the maestro acquitted himself so well that all the refined beauties of the score appeared in true light. The artists chosen for this performance were excellent: Mafalda Favero (Carolina), Tito Schipa (Paolino), Iris Adami Corradetti (Elisetta), Giulia Tess (Fidalma), Ferdinando Autori (Robinson) and Salvatore Baccaloni (Geronimo). They acted and sang with high art, and it can be said that the performance was one of the most successful and flawless of the past few years. The spectators called out the singers and conductor at least twenty times.

ORSEOLO IN MILAN PREMIERE

The next work was Pizzetti's Orseolo, given for the first time during the most recent Florentine May. The composer conducted, disclosing his wonted skill and understanding in interpretative matters. The Milanese public gave the work a truly sympathetic reception.

Pasero interpreted with dramatic power and vocal beauty the tormented personage of the protagonist. Franca Somigli was as she had been in Florence, a wonderful incarnation of the suffering, impassioned Contarina. Giovanni Voyer (Rinieri), Biasini (Alvise), and all the minor parts won warm response, which went also to the composer.

The scenery by Pieretto Bianco was striking in colorful theatrical effects. The costumes by Mme. De Matteis, did good service but failed to suggest all the gorgeous magnificence of eighteenth century Venice. The work had expert stage-management from Guido Salvini.

OTHER OFFERINGS

The success of Lucia di Lammermoor was due principally to the outstanding merits of Toti Dal Monte and Tito Schipa in the chief two roles. Baronti (Raimondo), Tagliabue (Asthon), Del Signore, Lanza and Mazziotti did the minor parts. Giuseppe Antonicelli, one of our young *maestros*, conducted the orchestra, and he and the singers created continued enthusiasm.

The last performance of January was Puccini's Triptych, conducted by Marinuzzi and sung by Ires Adami Corradetti, Merli and Franci (for Tabarro); Augusta Oltrabella, Elvira Casazza and Gina Lanza (for Suor Angelica); Mafalda Favero, Rino Bertelli and Morelli (for Schicchi).

CONCERT LIFE

The season opened (Teatro del Popolo) with an exceptional performance dedicated to Pergolesi, Tullio Serafin conducting Stabat Mater (Maria Caniglia, Ebe Stignani and feminine chorus of the Scala Academy, directed by Veneziani) and La Serva Padrona (with Pia Tassinari and Beut). Next heard was the Poltronieri Quartet, which presented two new works by Roberto Lupi and Mario Perogallo. The Chamber Orchestra composed of musicians of the Stabile Fiorentino, conducted by Fernando Previtali, gave two works new to Milan: Concerto Grosso by Ghedini and Four Episodes by Ernest Bloch.

Other concerts were dances by pupils of Jia Ruskaja, chamber orchestra conducted by Alfredo Musella (two novelties, Divertimento in quattro esercizi by Dalla Piccola, and Introduzione e Allegro by Petrassi) and recitals by Giorgio Ciompi (violinist), Vico Volpe (pianist), and Cassado (cellist).

AMERICANS SCORE

The Manhattan String Quartet (under the auspices of Amici della Musica) gave an interesting concert, bringing to Milan for the first time a Hindemith quartet. The Manhattans proved excellent in ensemble and interpretation and gained great success. An excellent concert was offered by cellist Crepax and pianist Calace, with the assistance of the Pavia String Orchestra conducted by Guido Farina. A beautiful concerto by Leo was approved, likewise a new concertino by Montani. Pianist Backhaus found his faithful Milanese admirers; violinist Abbado and pianist Piccioli won deep recognition, as did also pianist Vincenzo Vitale.

SOCIETÀ DEL QUARTETTO

Under the auspices of this society, successes were scored by Rascher (saxophone) and Beraldi (pianist), assisted by a chamber orchestra under Leandro Serafin. Others who made deep impressions were Feuermann (cellist), the Casella - Poltronieri - Bonucci Trio, and the Quartetto Italiano.

CONCERTS OF VARIETY

The Triennale Orchestra led by Votto, Bellezza, Cordone, Baroni, Lucon, Breisach, Piccardi and Marinuzzi, gave a series of concerts in November-December; André de Ribaupierre, a violinist of warm temperament and finished musicianship, offered an enjoyable recital at the Conservatory. The new series of afternoon concerts, "An Hour of Music," in Sala Sammartini, is also drawing large crowds. The first concert was by Ines Tellini, a delightful singer, accompanied expertly by Giorgio Favaretto; the second was by Anna Linde, a fine harpsichordist, and Ginevra Vivante, a pleasing soprano; the third by the praiseworthy Castagnone-Amphitheatrof-Pierangeli Trio.

FOR CHILDREN

The Teatro Arcimboldi, which last year inaugurated performances for the young, is continuing its activity, and every Sunday the lovely hall of the old palace is crowded by a pleased attendance. New works given thus far are Cinderella, a charming fairy story by Verbana, music by Corona; Bonaventura, a comic piece by Tofano, La Maga dei Nani (Witch of the Dwarfs) by Mary Tibaldi-Chiesa, music by Giuseppe Caprotti, and Princess Rococo by Pozzi, music by Nila. The scenery is by Gioja Cerchiari; costumes by Caramba and Chiappa. The dances were arranged by Nardini; the choruses trained by Wanda Calabi.

MARY TIBALDO CHIESA.

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Metropolitan to Restore Fidelio with Flagstad, March 7

Beethoven's opera Fidelio, with recitatives by Artur Bodanzky, is to be restored at the Metropolitan Opera House on March 7 with Kirsten Flagstad as Leonore, her first appearance here in the role. This also marks the first performance of Beethoven's opera since the season 1929-1930. Others in the cast comprise René Maison (Florestan), Julius Huehn (Don Fernando), Ludwig Hofmann (Don Pizarro), Emanuel List (Rocco), Editha Fleischer (Marzelline), Hans Clemens (Jacquino), Max Altglass (First Prisoner) and Arnold Gabor (Second Prisoner). Artur Bodanzky is to conduct.

Myra Hess and John Charles Thomas to Aid Hartley House School

On March 1 and on March 15 two artists will give recitals at Town Hall, New York, for the benefit of Hartley House Music School. The first is Myra Hess, the second, John Charles Thomas.

Miss Hess, a member of the advisory board of the music school, is playing for the second time in behalf of this charity. Founded thirty-five years ago by Kate S. Chittenden, the school provides musical instruction and recreation for a large district on New York's West Side. The students, ranging from three to nineteen years, pay approximately one-third of the cost of tuition, and those unable to pay at all receive free instruction. For many years it was supported by private contribution, but it has become necessary to depend almost entirely on benefits during the last three years. Annabelle Wood, formerly of the American Institute of Applied Music, and member of the Vassar faculty, is director.

The program includes two sonatas of Scarlatti, Beethoven's sonata, op. 110, and Schumann's Etudes Symphoniques, op. 113. Mr. Thomas' program to be announced later, is made up of request numbers.

Minneapolis Has Choral Event

St. Olaf Singers Heard in Joint Concert with Minneapolis Symphony Orchestra—Ruth Slenczynski Amazes Audience

MINNEAPOLIS, MINN.—Annually the Minneapolis Symphony Orchestra and the St. Olaf Lutheran Choir give a combined program. This concert was given on February 16, and marked the return of the orchestra from its long winter tour. A near-capacity audience greeted both organizations. The appearance of Eugene Ormandy upon the stage was the signal for a hearty ovation. The contributions of the orchestra comprised the Academic Festival Overture of Brahms, an arrangement by Ormandy of ballet numbers from both La Source and Sylvia by Delibes and the Capriccio Italien by Tschaikowsky. The trend of the orchestral performance was toward virtuoso effects, a definite tendency to brilliance.

Dr. F. Melius Christiansen was also given an enthusiastic reception when he came upon the stage to direct his singers. The mystery is how this choir maintains its high standard in the face of a changing student body, but one of the hall-marks of *a cappella* singing in America is embodied in its performances. The program included Wake, Awake, for the Night Is Flying by Philip Nicolai; Rock and Refuge, a Swedish folk-song; two motets by Gustav Schreck; and a suite named Grief to Glory composed by Mr. Christiansen for this concert. The purity of the devotional quality of the choir cannot be questioned; the training is evidently pointed toward this end. Such elements as sectional blend of tone, pitch accuracy, clear enunciation, balance of tone are present at all times and these, with the artistic inspiration of the conductor, make this choir one of the first of its kind in America.

RUTH SLENCZYNSKI IN RECITAL

Ruth Slenczynski reappeared in a piano recital on February 12 on the University Artists' Course. This amazing child repeated the impression made two years ago; deepened it, in fact, by more mature readings of such works as the Bach-Busoni Chaconne, and the Liszt arrangements of the Paganini etudes. The technical exuberance of this young miss bewildered and delighted the large audience in Northrop Auditorium, and her insight into the meaning of Beethoven's Waldstein sonata was a source of admiration. Schumann's Papillons and Weber's Rondo Brilliante were the high points of achievement for the evening. The audience was extremely demonstrative. E. G. K.

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Staid Berlin Public Applauds De Sabata, Italian Conductor

Wins Glory for New World Symphony—Nineteen Piano Recitals in First Month of Year—Cycle Concerts Abundant

BERLIN.—The peak of January's music was marked by the visit of Victor de Sabata, of La Scala, Milan, who in his concert with the Philharmonic Orchestra so enraptured the cool Berlin public that it burst into resounding storms of enthusiasm. The high points of the concert were The Pines of Rome, by Respighi and the New World Symphony by Dvorak. The effect produced by the Dvorak was extraordinary; the entire audience sat transfixed, and it was some seconds after the final chord that people woke from their spell and could burst into thundering applause. Mere hand-clapping did not suffice. They tramped with their feet and continued screaming "Bravo! Bravo!" so loudly and so long that it seemed as if the Italian conductor had brought with him an Italian public. Helge Roswaenge, tenor from the Berlin Staatsoper, was soloist in Mozart and Strauss songs, which he sang well indeed. De Sabata conducted for him, as he did the whole concert from memory.

KITTEL CHORUS IN NOVELTIES

Another remarkable concert with the Philharmonic Orchestra was that of the Kittel Chorus under its perpetual conductor Bruno Kittel. Emmi Leisner, contralto, and Rudolf Watzke, baritone, assisted.

The program showed Kittel's avowed intention to help choral-music composers, a highly laudable undertaking, for without such aid, this branch of composition must pass out, and there is such a thing as even the idealism of composers coming to an end. The list comprised Osterszene, from Faust, for chorus, baritone, and orchestra by Felix Draeseke, whose centenary was celebrated the other day; Nanie and Rhapsodie by Brahms; Hyperion, for chorus, baritone, and orchestra by Richard Wetz (1875-1935) and Weltfrühling by Arno Rentsch (born 1870).

GUEST CONDUCTORS

Every Tuesday the Philharmonic offers a guest conductor for its subscribers, and the latest was Herman Albert, from Baden-Baden. He played Russian Dances by Tcherepnine, and Brahms' second symphony, giving proof of excellent qualities. Herr Albert is to manage an international music festival at Baden-Baden in April.

VARIOUS FIDDLERS

Several good and several eminent violinists were heard the past month. Hugo Kolberg, first concertmaster of the Philharmonic Orchestra, gave a recital in Beethoven Saal, playing Bach, Spohr, Beethoven, Ravel Tschaikowsky, Monasterio and Wieniawski. Michael Raucheisen, our "acknowledged" accompanist, was at the piano.

Orlando Barera, playing in Bach Saal, proved to be an unusually good technician, and also expert in the shaping of his musical phases. He won acclaim for his interpretations of Nin, Ravel and Mozart. Hermann Hoppe was a versatile and helpful accompanist.

Juan Manen, Spanish violinist, played in Beethoven Saal, though the hall was not filled as it ought to have been. Mozart, Beethoven, various Manen arrangements and other works comprised his list. A young German pianist, Alfred Kuntzsch, shared in the success.

Florizel von Reuter, with Nadina Ferreri, played their second evening of Beethoven violin-piano sonatas; and Paul Grummer and Bruno Hinze-Reinhold performed the complete work of Beethoven for cello and piano, in two evening concerts for which many music lovers were truly grateful.

A cello recital by Enrico Mainardi, in the Singakademie, was memorable. Everything showed perfection of style. Richard Laugs was at the piano.

PIANISTS GALORE

There were nineteen "important" piano recitals in January. Amalia Iwan began the party on the 6th and Hans Beltz finished it on the 31st. Frederic Lamond absolved the fourth of his seven historical evenings (this was Schumann's turn). Claudio Arrau, in his Bach cycle, had come to the English Suites. Raoul Koszalski finished his Chopin celebration with a third recital, his admirers buying out the hall in double-quick time, which for these days is rare luck.

Josef von Turczinski, young Polish pianist, excited interest in his Beethoven Saal recital; Walter Gieseking gathered his followers to the Bach Saal—he played wonderfully—and Max Nahradt, child of Berlin and scion of an old military family, Arnold Klietzsch, German from Transylvania, Max Sonntag, from Munich, Anna Antoniades, charming lady from Greece, and Theophil Demetriescu (with Willi Stech, *à quatre mains*) also had recitals.

SINGERS FEW

Relatively few singers were on exhibition, though the few that did come along, were worth hearing Adelina Korytko sang, with a beautiful, well trained soprano voice, Lieder and arias by Chopin, Koszalski, Strauss and Tschaikowsky. Lula Mysz-Gmeiner, contralto, delighted her numerous friends and disciples with an exposition of her rare art. Gerhard Hüsch had dug out some old masters—Freystadler, Graun, Hiller, Marionetti—which along with his fine baritone, were greatly enjoyed. Therklid Noval, a tenor turned baritone, had success with a recital of Norwegian, Swedish and German Lieder. HEINRICH FRANKE.

Cleveland Welcomes Many Recitals

Jooss Ballet Appears — Nevada Van der Veer and Severin Eisenberger Among Resident Artists Presented —Mikado Sung by WPA Forces

CLEVELAND, O.—With the Cleveland Orchestra on an extended tour through seventeen cities in the Eastern States and Canada the musical life of Cleveland turned to recitals by distinguished artists from their own midst, as well as visitors from other parts and has been fortunate to enjoy a varied list of events.

The much heralded Jooss Ballet created a profound impression by its superb efficiency in technical matters. Its decidedly modernistic design, tempered by artistic taste and intellect made the most of every situation. An enthusiastic ovation was tendered Kurt Jooss at the conclusion of his comprehensive program, and he was recalled in the midst of his artists to bow his acknowledgment to shouts of bravo.

RECITALISTS APPLAUDED

For his third recital at the Statler Hotel, Severin Eisenberger offered works by "the two Debussys of the Nineteenth Century." Mendelssohn, at the beginning of the century, exemplified the romantic expressionism of his day in charming naivêté, and the Frenchman, Claude Debussy of the late century, in a more sophisticated impressionism of style. Mr. Eisenberger's musicianship and pianistic equipment again impressed his audience as on numerous previous occasions. Applause rang true and the artist responded with Liszt's transcription of Mendelssohn's Midsummer Night's Dream overture.

At Steinway Hall, Nevada van der Veer was heard in a song recital in the Fortnightly Club Series. The monthly afternoon concerts of this organization have been gaining in import and artistic aspiration under the chairmanship of Mrs. Charles Schneider, who has surrounded herself with a staff of capable musicians to assist in the formation of programs. Mme. van der Veer was heard to excellent advantage in a program of German Lieder by Brahms, Schubert and Richard Strauss, as well as English songs and Hebridean folk songs.

The ballroom of Wade Park Manor was the scene of another interesting costume song recital by the soprano Edith Fletcher, assisted by Ben Burtt at the piano, and the distinguished narrator, Harry H. Neithercott of London, England. Her colorful and dramatic presentations of songs from various parts of the world included groups of gypsy, Chinese and Japanese songs besides seventeenth and eighteenth century music, as well as a final American group.

KATHRYN MEISLE,
contralto of the Metropolitan Opera, has been chosen to sing Amneris in Aida with the Detroit Civic Opera Association in Detroit on May 5. (Photo by Apeda.)

Dr. Jerome Gross, who is in a constant dilemma trying to choose between surgery and music, and who pursues both professions in a superlative manner, was heard in a violin recital of splendid achievement at the auditorium of the Medical Library. His program ranged from the Conus Concerto through the Franck sonate and smaller numbers by Debussy, Rychlik, Ravel, Mozart and Dvorak. It was projected with the sincere and refined artistry of the born musician. He had the efficient cooperation of Leon Machan at the piano and was tendered an ovation by his delighted audience.

FEDERAL MUSIC PROJECT

The first of six Mikado performances under the auspices of the Federal Music Project took place at Collinwood High School Auditorium seating 1500 and was received with unbounded enthusiasm. A full symphony orchestra, a chorus of sixty and well chosen principals, including Elroy Ward as an imposing Mikado, Myron Ryan, tenor and Leland Sheehy in major roles were under the experienced guidance of Handel Wadsworth, the producer of many light opera productions in this city. Staging, costuming and scenery were colorful and well carried out to create the Japanese illusion. With the perfect cooperation of J. Noble Richards, who cleared away all technical difficulties and gave the enterprise his full support as supervisor of the project and county recreation director, the organization is preparing Hänsel and Gretel and the Chimes of Normandy for its performances in the near future.

During the absence of Arthur W. Quimby, curator of musical arts, who is to spend six months in Europe studying and traveling, Melville Smith, assistant professor of music at Western Reserve University will be the organist at the Art Museum. His first recital took place in the Garden Court presenting a program of Bach, Simond and Franck.

R. H. W.

American Works for Lange Modern Chamber Program

Four of the five composers represented on the final program of the Philharmonic-Symphony Chamber Orchestra series under Hans Lange at the Town Hall, New York, on March 2, are Americans. Three of the works will be given for the first time—Dante Fiorillo's Music for Chamber Orchestra, Walter Helfer's Water Idyl, and David Diamond's Ballade. The two concluding works are Scherzo Caprice by Daniel Gregory Mason and Kammermusik No. 1 of Paul Hindemith.

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METROPOLITAN OPERA

LA RONDINE, FEBRUARY 17

One of this season's restorations, La Rondine, the light and tuneful Puccini lyric comedy, received its second hearing before a large audience. This fluffy but charming work again enlisted the distinguished talents of Lucrezia Bori as Magda, the heroine—a characterization which is so carefully composed as to rank with the soprano's best. She passed convincingly from the aristocratic "grand manner" of the opening act to the bewilderment and later abandon of the second, and the love scene with Ruggero (close of Act II) was poignant and moving. Her blending of miming, song and dancing was consummately done. Nino Martini finds an almost perfect role for his good-looking, youthful personality in Ruggero. He simulated with skill that naive poetic youth's awkwardness on being introduced to a sophisticated Paris salon. His waltz and love scene with Miss Bori in the cabaret kindled smiles of appreciation, and the tender episodes were well done. His singing was always musicianly, in good taste and tonally pleasing, even though the opportunities for big *ariosos* are somewhat limited in this work of slight inspiration. Editha Fleischer's marked talents in portraying peasant comic roles were amusingly revealed in her Lisette, an arch and saucy impersonation, particularly convulsing in the drunken scene. She sang effectively, and acted as an excellent foil to Marek Windheim, the Prunier, who brought fine character talents and vocal subtlety and charm to this *buffo* role. Other leading parts were again sung by Mmes. Gleason, Votipka, Olheim, Symons and Flexer, and by Messrs. Cehanovsky, D'Angelo, Paltrinieri, Wolfe and Gabor. The ballet gave animated measures to the scene of revelry. Ettore Panizza conducted with spirit, and the stage direction of Desire Defrere displayed a laudable attempt to realize the difficult groupings of the comic libretto. The Metropolitan *mise-en-scène* is a bright and engrossing one, and the reception by the audience was of marked interest and enthusiasm.

SIEGFRIED, FEBRUARY 19 (MATINEE)

The third performance of the current Wagnerian cycle at the Metropolitan brought an illustrious presentation of Siegfried with Lauritz Melchior offering an exuberant interpretation of the young hero. In splendid voice and singing with his customary consummate musicianship, Mr. Melchior acted with a genuine naivete and careless ease of gesture and stage movement unequalled by him in previous characterizations of the role. Aided by costume and make-up that was completely appropriate, this magnificent *heldentenor* seemed completely unaware of the strenuous vocal and acting difficulties of the part. The audience rewarded him with countless curtain-calls at every entr'act.

Mr. Melchior was not alone, however, in exciting the admiration of the huge crowd. Gertrude Kappel gave a magnificent performance of Brünnhilde, singing her music with warmth and tonal accuracy. Karin Branzell, the Erda of the afternoon, was eloquent in song. Her finesse of phrasing displayed with rich tonal colors was done with exquisite musicianship. Marek Windheim gave a distinguished performance of Mime and Emanuel List was equally excellent as Fafner. Eduard Habich, a new Alberich, was capable in the role but not as vocally sinister as he might have been. He weakened his interpretation by over-acting. Editha Fleischer heard as the Forest Bird, sang with brilliance. And Friedrich Schorr was a dignified and tonally sonorous Wanderer.

Artur Bodanzky conducted a reading of the score that was impressive. Much applause was showered upon him and the orchestra.

PAGLIACCI, SERENADE, AND GIANNI SCHICCHI, FEBRUARY 19

A triple bill opening with Pagliacci, followed by the ballet performance of Serenade and concluding with Gianni Schicchi was warmly received by a full house at the Metropolitan Opera.

Helen Jepson returned to the organization in Pagliacci appearing for the first time as Nedda. Pictorially handsome she sang with dramatic intensity and tonal charm. In addition to exquisite vocal delineation of the arias allotted to her she acted the role with that sincere conviction which reflects high histrionic skill. The audience greeted her with ovational applause. Giovanni Martinelli, the Canio of the production, exhibited power and volume of tone in his arias that evoked "bravos" from his listeners. His interpretation of the clown is deeply poignant and he sang with a wealth of golden tone. Richard Bonelli was an admirable Tonio, acting with finesse and singing with extraordinarily fine ennunciation. Millo Picco as Silvio, however, was called on short notice to replace George Cehanovsky who was ill. Mr. Picco is said to have sung the part of Silvio many times.

Wilfred Pelletier conducted in place of Gennaro Papi, who was indisposed, and also officiated as director of the succeeding ballet presentation Serenade and Gianni Schicchi.

The American Ballet repeated their excellent production of the ballet which has been seen before this season and been awarded merit. The audience greatly appreciated it.

Gianni Schicchi again sung by the same cast of previous hearings aroused much laughter. Lawrence Tibbett in the title role was in superb voice. Joseph Bentonelli again sang with praiseworthy enunciation; Hilda Burke offered a charming portrait of Lauretta; and the minor roles interpreted by Marek Windheim(Ina Bourskaya, Charlotte Symons, Chase Baromeo, Alfredo Gandolfi and other members of the organization were well sung and delightfully acted.

TRISTAN AND ISOLDE, FEBRUARY 20

The sixth performance during the current season of Tristan and Isolde had the same cast as previously, with one exception; Paul Althouse sang the hero's role. Mr. Althouse knew his music and action, and looked the part, presenting an understandable, warm-voiced Tristan. Following Act I he was one of several who received personal applause. Opposite him was Kirsten Flagstad, in glorious voice, the personification of the love-frenzied Isolde. The famous love duet, Sink hernieder, began with restrained emotion, but soon surged into the requisite romantic passion. A special word is due Hans Clemens because he covered two roles, of a lusty-voiced Sailor at the outset, his tones ringing high and clear; and as a Shepherd later on. Karin Branzell's Brangäne was characterized by opulent low tones, her voice equal to that of Flagstad in power. The sympathy inherent in the part came to the fore in her stage-action. Julius Huehn, too, visualized Kurvenal as the devoted friend, always optimistic, his voice emotional as required by the role. Ludwig Hofmann's King Marke had in it the dignity of vocal and pictorial realization. Others of the cast were Arnold Gabor and James Wolfe.

Artur Bodanzky conducted the opera through the first act, then because of exhaustion in the Ring of the Niebelungen performances and the coming Fidelio preparations, resigned the responsible post to Karl Riedel. These men know their Wagner, and accordingly orchestra and singers felt their confident guidance. Every seat was occupied, for this opera is (this season, at least) the favorite of the immortal Richard's works.

MADAM BUTTERFLY, FEBRUARY 21

At the fifth presentation of Puccini's Madam Butterfly at the Metropolitan this season the leading roles were assumed for the first time by Edith Mason and Charles Hackett. Miss Mason gave a very convincing impersonation of the hapless Cio-Cio-San, with a voice that was rich in quality and varied in tone coloring. She was also secure in her intonation and emotionally impressive. As the dashing officer, Pinkerton, Mr. Hackett proved himself well suited to the part both vocally and histrionically. He sang with the assurance of a veteran, the middle register of his voice being particularly pleasing in timbre. Richard Bonelli gave of his best in the role of the Sharpless, his resonant voice and general artistry showing to advantage at all times. Ina Bourskaya gave a fine portrayal of the part of the maid, Suzuki. Others taking part were Dorothea Flexer, Angelo Bada, Max Altglass, Louis D'Angelo, Mario Gili and George Cehanovsky. Ettore Panizza conducted with his customary efficiency. The house was filled to capacity.

DIE MEISTERSINGER, FEBRUARY 22 (MATINEE)

A capacity audience heard an excellent performance of Wagner's Die Meistersinger on Saturday afternoon. The cast could hardly have been improved upon, each artist seeming to vie with the other for signal honors.

Elisabeth Rethberg, as Eva, exercised much appeal both vocally and in her acting. Friedrich Schorr, the Hans Sachs, did a clever bit of impersonation and sang with sonority of tone and an impressiveness that won full appreciation. René Maison reappeared as Walther, in which role he made his debut with the company. In better voice than upon the former occasion, he invested his singing with clarity and richness of tone, also making a handsome appearance. Eduard Habich may count Beckmesser as one of his best roles. He afforded much amusement with his comical impersonation and did well vocally. Karin Branzell's beautiful voice was heard to advantage as Magdalene, and Hans Clemens was a worthy companion as David. He sang and acted finely. Emanuel List and Julius Huehn, in their respective roles of Pogner and Kothner, added to the general enjoyment of Wagner's delightful comedy. Artur Bodanzky was responsible for an authoritative reading of the score.

RIGOLETTO, FEBRUARY 22

Carlo Morelli assumed the title role of Rigoletto for the first time in New York on Saturday evening. The baritone has sung this part in Chicago and in the opera houses of Europe and South America, including La Scala, the Royal Opera of Rome, the Fenice of Venice, the Municipal Opera of Cologne, Teatro Calderon of Madrid, the Teatro Victoria of Valparaiso, Chile, his native city. Mr. Morelli's characterization is a potent one, vocally full-toned and rich, and histrionically brilliant. He was applauded with ardent enthusiasm by his audience. The evening's Gilda was again Josephine Antoine, graceful, appealing and in fine voice. Her tones were secure and well projected and of crystalline quality. Frederick Jagel was the Duke. Another excellent portrayal of the evening was Helen Olheim as Magdalena, and Charlotte Symons made much of her brief appearance as the Countess. Thelma Votipka was an effective Giovanna. The others in the cast were Virgilio Lazzari (Sparafucile), Alfredo Gandolfi, George Cehanovsky, Giordano Paltrinieri, Hubert Raidich and Paolina Tomisani. Ettore Panizza presided over the orchestra.

SUNDAY NIGHT CONCERT, FEBRUARY 23

Another effective bill of Sunday night entertainment was featured at the Metropolitan Opera House before a well filled house. Two divertissements by the American Ballet varied the vocal and orchestral list. These were Mozartiana and the Dance of the Hours from Gioconda. The orchestra, under the direction of Wilfred Pelletier, the Sabbath evening conductor, played the overture to La Forza del Destino to open the evening, and Mascagni and Glazounoff pieces to inaugurate the second half of the program. A distinguished group of singers participated, comprising Josephine Antoine, Karin Branzell, Helen Olheim, Joseph Bentonelli, Giovanni Martinelli, Richard Bonelli and Virgilio Lazzari. In solo and duet appearances they presented excerpts from the operatic writings of Meyerbeer, Donizetti, Saint-Saëns, Massenet, Leoncavallo, Ponchielli, Verdi and Flotow. The "in costume" presentation was the quartet from Act II of Martha, with Misses Antoine and Olheim and Messrs. Bentonelli and Lazzari.

Marjorie Lawrence Heard at Paris Opera

Marjorie Lawrence, young Australian singer, newly introduced to the Metropolitan Opera audiences this season, since giving her farewell performance for this year at the Metropolitan on January 20, has sung extensively in Europe. She made her reentry at the Paris Opéra on January 29, and

Photo by Oggiano-Ida Studio

MARJORIE LAWRENCE

fulfilled engagements there, including performances of Ortrud in Lohengrin, the Brünnhildes and La Sphinx in Georges Enesco's Oedipe (world premiere). She also went to Marseilles to sing Brünnhilde in a gala performance of the Ring Dramas.

In March, Miss Lawrence is to sing Valentine in Les Huguenots and Brangäne in Tristan and Isolde. The following month she takes the role of Isolde. Due to her unusual vocal range, Miss Lawrence has at her command the parts of Elsa and Ortrud in Lohengrin, Elisabeth and Venus in Tannhäuser, as well as both Brangäne and Isolde. She can sing the leading roles in the Ring trilogy. In addition, Miss Lawrence sings them in two languages, German and French.

Second Concert Presented by Composers' Forum-Laboratory

The second concert of works derived from the Composers' Forum-Laboratory was given on February 26 at the Federal Music Building, New York. Ashley Pettis conducted, and the composers represented were Henry Cowell, Charles Haubiel, Marion Bauer, Frederick Jacobi and Harold Morris. Performers were Ruth Kemper, violinist; Hyman Kurz-Weil, pianist; Helen Norfleet and Mr. Haubiel, pianists; Louise Taylor, soprano; Eleanor Aller, cellist; and the Modern Art Quartet. Mr. Jacobi was at the piano for his own works.

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Conclusion of Opera Series Rouses Enthusiasm in Los Angeles Week

San Carlo Forces Present Varied Repertoire Including Performances of Martha in English and Tannhäuser—Hart House String Quartet Among Recital Visitors

LOS ANGELES.—The week has proved an especially full one, musically, between the series given by Fortune Gallo's San Carlo Grand Opera Company, under Behymer management in the Philharmonic Auditorium, and several additional events.

The inevitable operatic twins, Cavalleria Rusticana and Pagliacci made their appearance on February 12, with the former appropriately cast and well sung throughout.

Bianca Saroya's Santuzza was particularly appealing, for she gave it an emotional urge that maintained a high tension, and extracted the last ounce of dramatic vigor without losing the pathos required by the role. Her voice ran the gamut of emotion, yet without detriment to its velvet quality and ringing tone, as she developed her character with artistic finesse.

Rolf Gerard sang a fine Turiddu, with splendid tenor voice, supported by really competent acting. His farewell to Mama Lucia was touchingly emotional.

Stefan Kozakevich sang an excellent Alfio, and won plaudits with his robust Carter's Song. Philine Falco was well cast as Mama Lucia, and Charlotte Bruno sang a satisfactory Lola.

Carlo Peroni conducted both operas with his usual skill and aplomb. The choral singing in both operas was also well received.

Mostyn Thomas sang the Pagliacci prologue with resonant voice and good style, winning a vociferous ovation that forced him to repeat the latter portion of it. Pasquale Ferrari sang Canio with routined assurance, delivering his Vesti la Giubba with ringing top tones that palpably thrilled his auditors. Stefan Kozakevich knew his role as Silvio, and Francesco Curci was a competent Beppo. Josepha Chekova was less certain of her role as Nedda.

A SPLENDID BOHEME

Puccini's La Boheme, on February 13, is an opera that demands teamwork first and foremost, and this rare quality was splendidly manifested.

It is seldom that husband and wife in real life have the opportunity to appear opposite each other on the operatic stage, but the Rodolfo and Mimi, professionally Dimitri Onofrei and Bianca Saroya, exemplify an ideally well mated couple. Both singers of outstanding ability, their voices blended not only in timbre, but with an indescribable ring of mutual sympathy and affection. Both received ovations for their arias, and for their homologous duets, and the last act was the acme of sensitive feeling.

The three Bohemians offered a perfect background for the romantic love story of Rodolfo and Mimi. Mario Valle's Marcello was characterized by inimitable touches of humor. Harold Kravitt, as Colline, won warm acclaim with a splendid delivery of the Coat Song. Stefan Kozakevich, as Shaunard, proved his ability by carrying his portion of the opera with comparable finesse.

Josepha Chekova was not sufficiently assured as Musetta, and the famous aria was beyond her vocal powers, but after some moments of tribulation in the second act, she fitted into the picture at least unobtrusively. Natale Cervi completed the cast as both the landlord and Alcindoro, with his usual routined competence. The stage direction of Luigi Raybaut was excellent, particularly in the agitated Cafe Scene, where he made much of the incidental characters and the antics of the street gamins.

FAUST PERFORMED

Faust is Mephistopheles' opera, if he is strong enough to take it, and Harold Kravitt, singing the role on February 14, again proved his ability to take first honors in the Satanic part. A new Marguerite was Belle Vreta, who sang with assurance and a considerable measure of charm. Her King in Thule and Jewel Song were well liked by the auditors. Rolf Gerard made an extraordinarily personable Faust, singing lyrically but effectively.

Mostyn Thomas made an excellent showing as Valentine, singing with care and admirable style. Charlotte Bruno was a well poised Siebel. The Martha was Philine Falco, whose comedy touches were adroit, and won her deserved approbation. Fausto Bozza competently completed the cast as Wagner.

MARTHA IN ENGLISH

The company ventured into English with the matinee performance of Martha on February 15, and were rewarded by a large and exceptionally appreciative audience. The four principals sang with good enunciation, and the chorus showed more spirit and better ensemble than in any of the other productions.

Rolf Gerard sang a particularly able Lionel. The role was well suited to him, and he delivered it with both vocal and histrionic ability. Stefan Kozakevich was an excellent Plunkett in both voice and acting. Lucille Meusel offered a capable Lady Harriet (Martha) and the auditors warmly expressed their pleasure at The Last Rose of Summer. Charlotte Bruno provided a signally attractive Nancy.

The two Italian members of the cast were rather badly out of step. Natale Cervi, as Tristan, and Francesco Curci, as the Sheriff, were thoroughly incongruous by singing in Italian, with the usual lack of adaptability shown by Italian singers. The latter's alibi was that he had not found a sufficiently amusing translation. Any reader with translatory ambitions might try a hand. Carlo Peroni conducted both Martha and Il Trovatore, the evening offering, with his usual poise and skill.

After the Martha performance, the San Carlo Ballet gave a short divertissement.

RALPH THOMAS,

tenor and vocal teacher of Los Angeles, held his seventy-fifth studio recital in February. Those appearing on the program were Edna May Durham (thirteen-year-old soprano who recently signed a seven-year contract with Metro-Goldwyn-Mayer); Dewitt Mosher, Robert McNamara, Lyda Bell, Clarence Mertz, Bobbie La Manche, Mildred Stencel, Betty Richmond and Sally Clement. Mr. Thomas is the teacher of Carol Deis, soprano, who won the $5,000 prize in the Atwater Kent National contest a few years ago.

Lydia Arlova's Golliwogg was a delightful humoresque, if somewhat suggestive of the Moor with the egg in Petrouchka. She gave also a smoothly romantic Old Vienna, in company with Lucien Prideaux, to Strauss waltz music. A sprightly Czardas by the ensemble made an effective and colorful conclusion.

TROVATORE PROVES POPULAR

Despite all the diatribes that have been written ever since its inception, Verdi's Il Trovatore still remains a popular operatic favorite. Bianca Saroya sang a well poised and vocally delightful Leonora, making as much of the part as can be made of it. Pasquale Ferrara offered some lovely top tones as Manrico. Mario Valle supplied really fine singing as the wicked Count di Luna, and deserves commendation for his restraint in gestures. Harold Kravitt's resonant basso delivered Fernando's lines splendidly as he told his soldiers their "bedtime story." Lyuba Senderowna made an emotional Azucena, reaching her high tones with ease and surety. Philine Falco, Francesco Curci and Fausto Bozza completed the cast.

TANNHÄUSER HEARD

A well sung performance of Wagner's Tannhäuser was offered on February 18. Principals and chorus alike exerted themselves to the utmost to do it justice. Harold Kravitt sang the Landgrave with resonant bass tones, and in admirable German. Goeta Ljungberg was histrionically secure as Elisabeth, since the role suits her personality. The dramatic Dich theure Halle was competently delivered, and the blonde diva was accorded an ovation by the audience. A new Venus was heard in Florence Wylde, who displayed a voice appealing in tone, and commendably handled. Pasquale Ferrara proved that an Italian tenor can sing Tannhäuser. Mostyn Thomas contributed his best singing of the season as Wolfram, delivering the Evening Star aria with finesse. Stefan Kozakevich was heard as Biterolf, distinguished by an excellent makeup. Charlotte Bruno deserves commendation for the delivery of the Shepherd's Ode.

The male chorus did well with the tricky Pilgrims' Song, and the mixed chorus sang with resonance in the second act. The ballet, headed by Lydia Arlova and Lucien Prideaux, made an effective scene of the opening Bacchanale.

CONCERT EVENTS

Thelma Given, billed with more aspiration than accuracy as "foremost woman violinist," was heard in a recital program in the Philharmonic Auditorium on February 17. It appeared an example of undoubted but wayward talent which had not been subjected to enough self-discipline. Richard Tetley-Kardos provided the accompaniments with unusual pianistic grace and elegance.

Lester Donahue gave a concert in the Huntington Hotel in Pasadena on February

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13, again displaying fine pianism and assured musicianship.

The Hart House Quartet played in the Pasadena Playhouse on February 16, on the Coleman-Batchelder series. Mozart and Beethoven quartets were given with finesse and adroit dynamic shadings. H. Waldo Warner's modern Moods received sympathetic treatment in all its contrasting sections.

R. D. S.

Rambling Around

Lazar Samoiloff, teacher of voice in Los Angeles, is the instructor of Harold Laidley, baritone, who sang in the performance of Eugen Onegin at the Hollywood Bowl last summer. He also was heard over radio station KNX recently. Stephen Douglas of Mr. Samoiloff's studio sang over an NBC network on February 15 in the Metropolitan Opera Audition Hour and on a recent General Electric hour. Bianca Saroya and Dmitri Onofrei, both leading singers of the San Carlo Opera Company, are pupils of Mr. Samoiloff. This teacher will give lessons in New York City for two weeks beginning February 25, afterwards returning to Los Angeles to reopen his studio on March 10.

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The Sutro-Seyler Studio has been a school of music, drama and the dance in Los Angeles for the past fourteen years. Julius V. Seyler is head of the piano department, and Ellabelle Sutro is the directing manager. Eugene List, eighteen-year-old boy pianist, who recently played with the New York Philharmonic, the Los Angeles Philharmonic and the St. Louis Symphony orchestras, began his studies at this school and received his training from Mr. Seyler, his teacher. Another pupil is Ethelyn Ziegler, who is known as a composer and pianist.

* * *

Harold Hurlbut, vocal teacher of Hollywood, is the teacher of Dick Foran, baritone, now appearing in the film, The Petrified Forest, with Leslie Howard. Mr. Foran is under contract to the Warner Brothers. Noah Beery, Jr., baritone, is another Hurlbut product whose contract was recently renewed by Universal Pictures. His first starring picture is Stormy. Erik Rhodes, baritone, of this vocal studio will have an important role in Special Investigator, new Richard Dix picture to be filmed by RKO.

* * *

Rumor is current that Arnold Schönberg, eminent composer and teacher now living in Hollywood, has been contracted by the University of California at Los Angeles to teach composition at that institution next September. Mr. Schönberg has been teaching at the University of Southern California and will finish his present contract to teach there.

* * *

Mrs. Otto Klemperer will make her Los Angeles debut as a singer on March 17, when she will be heard in the second Schönberg quartet with the Abas String Quartet at the University of Southern California. Three concerts will be played by this Quartet at the university this spring and each features a Schönberg string composition.

* * *

Dr. George Liebling, pianist, with the assistance of Ruth Howell, soprano, and the Zoellner String Quartet gave a concert on February 20 at the Royal Palms Hotel, Los Angeles.

* * *

Gladys Koven, pianist of Los Angeles, who recently played for the Pan Pipers at the Biltmore Hotel, is giving lecture-recitals with Dr. Alexis F. Kall. These include programs on Robert Schumann and Romanticism, and The Three Great "B's" of Piano Music (Bach, Beethoven, Brahms) and their influence on modern music.

* * *

The Matinee Musical Club of Los Angeles announces a scholarship audition on March 11 at the Ambassador Hotel. Mrs. L. M. Rubens of Hollywood is the chairman, and has appointed the following as judges to serve with her: L. E. Behymer, Mr. and Mrs. Don Phillipini, Emma Zaruba, Grace Whistler, Alexia Bassian, Eva Brown, Maude Richard, Louise Gluman, Mrs. Freckman and Carl D. Kinsey.

* * *

Howard S. Swan is in charge of all choral music activities at the Eagle Rock High School. For six years he has directed a girls' glee club of sixty-five voices, a boys' glee club of fifty voices and an A Cappella choir of fifty singers. At Occidental College he is in charge of all choral activities including a women's club of thirty-five voices, a men's club of thirty-five singers and a college chorus of one hundred voices. Mr. Swan is the director of music at the Highland Park Presbyterian Church where he has an adult choir of sixty voices, a junior choir of forty voices and a high school girls' choir of twenty voices. In addition he directs the University Glee Club of Los Angeles, which is composed of thirty-five men. Mr. Swan is a graduate of the music department of Pomona College, Claremont, Cal.

* * *

The Institute of Music and Fine Arts of Long Beach, Cal., sponsored a musicale February 8. Edoardo Sacerdote, opera director, was the honor guest of the evening together with Mrs. W. H. Westover of Yuma, Arizona, and her daughter, Virginia Lee Westover, young pianist studying with Abby De Avirett of the faculty. Maestro Sacerdote will conduct opera classes and give performances under the direction of the institute this spring and summer at Long Beach.

* * *

Igor Gorin, baritone of Metro-Goldwyn-Mayer studios, appeared as guest artist for the third time on the Grace Moore program, February 24, over an NBC network. Mr. Gorin is now working on his recital programs for next season in addition to his studio work, and his regular weekly radio engagement on the Friday night Hollywood Hotel programs.

* * *

Marguerite Lamar, soprano, gave the concluding program in the series of opera vignettes on February 28, in the music room of the Beverly Hills Hotel, Beverly Hills, Cal. Musical works of the late Theodore Stearns were on the list, including excerpts from his operas, Snow Bird and Atlantis. These were sung by Mme. Lamar, Theodore Rogers, tenor, and Jeanne Wall, soprano.

Maureen O'Sullivan, actress of MGM, is studying singing.

* * *

Jeanette MacDonald, popular singing motion picture actress, will next appear in a colorful musical drama entitled San Francisco. The setting of this picture is the Barbary Coast of California prior to and during the disaster that destroyed this city in 1906. Miss MacDonald has been given one of the biggest vocal tasks of her career. Her musical numbers include the Jewel Song from Faust, the Prison Trio from Faust, an aria from Traviata, Love Me and the World Is Mine, A Heart That Is Free, Gounod's Ave Maria; Nearer, My God, to Thee and The Battle Hymn of the Republic. Anita Loos wrote the screen play from Robert Hopkins' original story.

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Mary Tock, artist pupil of Andres de Segurola of Hollywood, sings the soprano role in the Barber of Seville, March 31, before the Euterpe Opera Reading Club at the Biltmore Theatre. Roland Paul is the narrator for this concert performance.

* * *

Joseph Diskay, Hungarian tenor and teacher of singing, came to this country twelve years ago, and after concertizing for four years located in Hollywood, and now has a large class of picture stars and radio singers. Mr. Diskay has sung roles in seven different musical pictures and at the same time he has been singing on radio stations KHJ, KNX and KFWAB in Los Angeles. He numbers among his students Dick Webster, who broadcasts with Jimmy Grier on the NBC network weekly. Mr. Diskay is the soloist in two Hollywood churches. He has some definite plans for teaching, singing and moving picture work in the near future.

* * *

Albertina Rasch, ballet director, is training a corps of dancers for Grace Moore's new picture, The King Steps Out, now being produced by Columbia Pictures. The ballet is to play a prominent part in this picture.

* * *

Esther Dale, soprano, after many years of concert singing, is now playing Fred Stone's long suffering wife in RKO-Radio's Farmer in the Dell, now being filmed. C. D. K.

"GARBOUSOVA IS A MARVEL! A MAGICAL PERFORMANCE."

—Los Angeles Times, December 13, 1935

"She achieved a personal triumph."—St. Louis Globe Democrat, January 4, 1936.

"Drew tones of a silkiness that any violinist might envy."—Boston Post, November 30, 1935.

"She seems to have everything,—a really great violoncellist." — Montreal Star, November 5, 1935.

"A great display of facility. One wishes one might hear more of the soloist's share of the performance."—Chicago Herald & Examiner, November 13, 1935.

"Her name may be mentioned in one breath with Casals." — San Francisco Examiner, January 10, 1936.

"One of the great cellists of the world." —Los Angeles Times, December 12, 1935.

"Incomparable. Her tone in its sheer beauty is something to create wonder." — Cincinnati Enquirer, November 23, 1935.

"One of the rare cellists of our time."—Boston Transcript, November 30, 1935.

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GARBOUSOVA

NEW YORK CONCERTS

FEBRUARY 17

Alexander Brailowsky The return of the Russian pianist, Alexander Brailowsky, drew a large throng to Carnegie Hall on Monday evening and a reception of resounding applause was tendered him. Mr. Brailowsky's program led off with the Bach-Busoni toccata and fugue in D minor, Scarlatti's pastorale and capriccio and the Schumann Etudes Symphoniques. The second portion of his list was devoted to Pictures at an Exhibition (Moussorgsky), and the third and final group included Chopin compositions, namely the fantasie-impromptu, ballade in G minor, waltz in A flat major, nocturne in D flat major and polonaise in A flat major.

From the opening bar to the last note of his concert, the eminent Russian held his listeners' undivided attention, winning their whole-hearted approval and convincing them of his profound musicianship. His reading of the Bach-Busoni toccata and fugue created an unforgettable impression for its brilliant display of technic and tonal grandeur. The Moussorgsky Pictures at an Exhibition was projected with superb coloring and such sensitive adherence to the different movements that each musical idea was set apart as a distinct interpretation entirely comprehensive and subtly descriptive. For example, one heard effects so eloquent in enlivening their subjects that visualization became automatic while absorbing with the ear the illustrative strains of the Moussorgsky score. In the Chopin items, too, Mr. Brailowsky established a high standard as an artist of great discernment and polished delivery. In this, his first New York appearance in four seasons, Mr. Brailowsky was acclaimed by his audience.

Eleanor Steele and Hall Clovis Monday night's audience at Town Hall heard a program of duets by Eleanor Steele and Hall Clovis, soprano and tenor, who have widely appeared both here and abroad in such recitals. The success they have won in this field is the natural result of the fine vocal equipment which each possesses as an individual and which is blended so expertly into a joint art. The two are also endowed with ingratiating stage presence.

Opening their offerings was Gelosia by A. Steffani (1674), followed by three Italian numbers of the eighteenth century by L. Assioli and T. Trajetta. The classic style finds able expositors in Miss Steele and Mr. Clovis, its melodic delicacies and tonal freshness set forth in delightful terms. A Teutonic group consisted of two songs by Schubert and two by Schumann, sung with good diction, consistent musicianship and attention to mood. Two songs in English by Katherine Ruth Heyman were Night Clouds and Revelation; they met with the cordial approval of the audience for the beauty and individuality of Miss Heyman's vocal writing. Bracketed with the Heyman numbers were items by Fauré and Tschaikowsky (in French), and the final assortment began with Stephen Foster's Tom Big Bee River and included several Negro spirituals arranged by Burleigh. In the wide variety of song literature presented during the evening, the duettists showed themselves masters of each idiom, and the balance and interweaving of their voices was at all times meticulous and productive of highly enjoyable tonal effect. Brooks Smith was the excellent accompanist. Much applause from a well filled house marked the occasion.

FEBRUARY 18

Loudon Greenlees The first New York recital of Loudon Greenlees, Scottish baritone, took place on Tuesday afternoon in Town Hall. This gifted visitor is a man of wide interests. He has been, in the course of an active life, a major in the British Army, a sportsman, business man and not least a cultivated musician. Following an appearance with the Seattle Symphony Orchestra and recitals in the West, Major Greenlees made his New York debut in a program of versatile content and interest. Two airs by Handel opened the list, followed by six Lieder of Schubert, Wolf and Strauss, arias from Boito's Nerone and Giordano's Andrea Chenier, and a delightful group in English by Stanford, Graham Peel, Maude Valerie White, Elgar, the Duchess of Atholl (Katherine Ramsay) and traditional numbers. Throughout, the recital had an air of intimacy. The singer showed stylistic authority, intelligent musicianship, and considerable sensitiveness of feeling (especially in Richard Strauss' Traum durch die Dämmerung and Zueignung). He has a baritone voice of pleasing, sympathetic quality, which was produced at its best in the medium and upper registers. The English group was markedly effective, in sentiment and warmth, as the singer's diction here was superior. The audience was extremely cordial and induced Major Greenlees to add extra numbers at the close. Stuart Ross was an efficient accompanist.

Philadelphia Orchestra Bernardino Molinari conducted this Carnegie Hall evening concert of the Philadelphia Orchestra, which had two local premieres, Pizzetti's concerto (Canti della Stagione Alta) for piano and orchestra, and Emerson Whithorne's tone-poem, The Dream Pedlar. Also programmed were Wolf-Ferrari's overture to The Secret of Suzanne, Strauss' Don Juan, and Molinari's arrangement (for all the violins, with the rest of the orchestra accompanying) of Paganini's Moto Perpetuo.

The Molinari musical insight, artistic care, and temperamental drive were in all his interpretations, and the unsurpassable orchestra revealed its unfailing mastery of technic and tone.

Pizzetti's long work, in three movements, devotes itself to depicting the scenes and moods of an Italian Summer. It is a busy score of uneven merit, with some beautiful atmospheric writing, and also pages of rather uninteresting material.

Alexander Kelberine, pupil of Busoni, Siloti, and Maria Carreras, was the soloist in the concerto (he also supplied remarkably keen analytical notes in the program book) and found himself faced with the exacting task of doing justice to the brilliant and colorful piano writing and yet making the instrument a component part of the orchestra. Kelberine solved the problem in highly artistic manner, with fluency, taste and solid musical basis. He left no doubt of his complete grasp of the score as a whole, and helped to emphasize its lyricism as well as its exuberance. This was illuminative pianism in its best sense, used chiefly as a means of interpretation, and possible only to a player of temperament and virtuosity. Kelberine had enthusiastic understanding from his hearers.

Whithorne's work is based on a poetically whimsical story about a Parisian street peddler who sells the sunset to onlookers, and is imagined by the composed to vend also other lovely matters to those who find them difficult to acquire.

With sympathetic fancy, Whithorne has set the idea to febrile and appealing music, of uncommon melodic abundance. The scoring is deft, delicate, and shimmering in color. The opus gave distinct pleasure and received a generous response in applause.

Choir of Pius X School of Liturgical Music A concert of unusual content and interest was given in Town Hall on Tuesday evening when the choir of the Pius X School of Liturgical Music, College of the Sacred Heart, of New York, was heard before a well filled house. This is a female chorus, conducted by Julia Sampson. On their program were numerous examples of Gregorian chant, as well as excerpts from the tonal writings of Orlando de Lassus, Palestrina, Vittoria, William Byrd, Bach and Franz Schubert's setting of The Lord Is My Shepherd (which was as near contemporary music as the list came). For the Gregorian Vexilla Regis (Hymn for vespers—Passion Sunday), Achille Bragers, first organist of the evening, had composed organ interludes for the occasion. Mr. Bragers assumed the baton for part of the concert.

Excellent training in the principles of choral art and a thorough acquaintance with tradition was manifest in the performance of the choir. The ancient music, with its characteristic beauty and flavor, was sung with skill, the fresh voices of the ensemble responding meticulously to leadership. Fine background was provided by Mr. Bragers and Frank Crawford Page, second organist. They also played interludes between the numbers of each group.

FEBRUARY 19

Efrem Zimbalist That sterling and altogether accomplished musician and violin artist, Efrem Zimbalist, appeared in recital at Town Hall for the benefit of its Endowment Fund.

He played as his leading numbers, Mozart's A major concerto, and Glazounoff's A minor work in the same form. Theodore Saidenberg was the efficient piano partner.

Zimbalist's virtues as an interpreter and virtuoso need no new confirmation. He has long ago made his standing an elevated one with the public and the critics, and he maintains that standard consistently as his career goes on successfully.

Limpid style and unaffected delivery were in the Mozart performance, while Glazounoff had propulsive hearing of his romantic and brightly colored measures.

Lovely also was the playing in the Rondo by Mozart-Kreisler. More piquant graces of tone and pyrotechnics with fingers and bow came to light in the Carmen Fantasy by Bizet-Sarasate. Arthur Hartmann's transcription of The Bumble Bee (Rimsky-Korsakoff) and numbers by Brahms-Kreisler and Tschaikowsky-Auer.

A large and absorbed audience extended decisive marks of favor to the popular recitalist.

RICHARD BONELLI,
baritone of the Metropolitan Opera, takes the title role in Mendelssohn's Elijah in a performance which is to be the feature of Denver's Music Week the beginning of May.

Artur Schnabel The sixth of Artur Schnabel's weekly recitals of the thirty-two Beethoven piano sonatas found another large audience at Carnegie Hall on this evening. The four sonatas played were as follows: E flat, op. 27, No. 1; "Waldstein," op. 53; G major, op. 49, No. 2, and E major, op. 109. Again there was the major degree of contrast evoked in the readings of these earlier and later scores. The program was a shorter one than in some previous events of the series, owing to the fact that only four works were played, and these not of exceptional length. The earlier compositions included many pages of lyrical vein, especially delightful being the little G major, one of the sunniest and simplest of the composer's library of piano masterpieces. The beloved Waldstein exerted its individual sway over the audience, with many moments of exalted tonal beauty and virtuosic technical exploits. To close the list, the op. 109 impressed by the skill with which the poetic ardors of the *andante* were conveyed, with due restraint and emotional continence. The audience was again raptly communicant with the performer, and rewarded Schnabel with many recalls and extensive applause after each work.

FEBRUARY 20

Philharmonic Orchestra Rudolf Serkin, Austrian pianist (or rather, Czech) was the soloist at the regular Thursday and Friday concerts of the Philharmonic Orchestra. He played Beethoven's G major concerto, and a Mozart concerto in B flat—the one the master composed in the last year of his life.

A tremendous popular and critical success was achieved by the visitor, who was making his first public appearances in New York. He is a player of deep musical seriousness but also of refined sentiment. He understands ideally the manner of treatment proper for the classical style of the numbers he performed. Broad conception, devoted spirit, and intense regard for the orchestral affiliation marked the Serkin interpretations.

The artist's tone is pure and feeling, his touch encompasses all shades. Technically he conquers every requirement.

Notable ensemble was bound to result with such a pianist, and such a conductor as Toscanini. The two achieved an elevated spirit, aided by perfect cooperation from the orchestra. The performance won long lasting ovations for all concerned.

Toscanini contributed also an ingratiating reading of Beethoven's first symphony, and a reasoning one of Bach's organ toccata and fugue in D minor, massively transcribed for orchestra by Sir Henry Wood.

FEBRUARY 21

Grete Stueckgold Heard again in New York recital (Town Hall, evening) after two years of absence, Grete Stueckgold had a welcome

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which must have warmed her heart. The large audience extended a series of ovations to the charming woman and superior artist.

She elected to be heard in a program largely German—Schubert, Wolf, Strauss—and one English group consisting of Elinor Remick Warren's (Los Angeles composer and pianist) Heather, The Little Betrothed, Melody Out of My Heart, Down in the Glen, and White Horses of the Sea. The songs were eminently worth while musically, well made and of strong characterization.

Mme. Stueckgold, in good voice, revealed all those qualities which have in the past helped her to high standing and general popularity.

She has at her disposal a lovely vocal organ of wide range, complete mastery of tone coloring, delivery and moodal exposition. Her unimpeachable style in the German repertoire is made even more effective through perfect diction and unaffected feeling.

Her singing registered as strongly as her lovely presence and striking mode in gown.

Coenraad V. Bos furnished new proof, with understanding and clean-cut pianism, that he is an accompanist of the first order.

FEBRUARY 22

Mischa Elman and National Orchestral Association Continuing his fifteen-concerto series at Carnegie Hall with the National Orchestral Association (Leon Barzin, conductor) Mischa Elman delighted a matinee throng of his faithful followers and doubtless also many listeners who had not heard him previously.

Elman's violin art shone anew in all its splendor and authority, with three romantic works as the mediums, Bruch's concerto in G minor, Dvorak's in A minor, and Lalo's Symphonie Espagnole.

It is not needful to enumerate details concerning the superb manner in which the eminent interpreter and virtuoso handled the musical and technical material of his program. His sincerity, his devotion to the composers, his searching tone and warm delivery, his mastery of finger and bow, all created their customary effect and aroused the audience to repeated demonstrations.

Perhaps the single items that will remain longest in the memory, were the intimate and soulful revelation in the slow section of the Bruch opus, the irresistible spirit in the finale of Dvorak, and the compelling ardor and coloring in the opening movement of Lalo.

Leon Barzin furnished baton support that had keen insight, admirable tonal balance, and fine rhythmic cooperation. The orchestra gave the leader unswerving and eager cooperation.

Nadine Waters Appearing in her first New York recital, Nadine Waters, soprano, was heard at Town Hall on Saturday evening. Miss Waters has won recognition as a winner of the National Federation of Music Clubs Contest in Boston and has studied both in the United States and abroad. As a concert singer she has been featured in London and Paris, in the latter city as soloist with the Pasdeloup Orchestra under Fabien Sevitzky. On the present occasion her printed list held selections by Handel, Scarlatti, Mozart, Andre Campra, Debussy, Schumann, Schubert, Brahms, Albert Roussel, Henri Tomasi, Fauré, de Falla, Warren Storey-Smith, J. Rosamond Johnson, H. T. Burleigh and Frey.

Miss Waters revealed a voice of natural beauty and sweetness, but it was not always satisfactorily responsive to the demands of her program. Despite some faulty breath control and unevenness of tone, there was much of merit to be noted in her vocal equipment. There was a rich quality and an easy flexibility in evidence which, when not overtaxed with technical difficulties, produced notes of genuine beauty, characterized by the warmth and vibrancy which can emanate only from the throats of vocalists of her own race. Worthy of mention was the diction of Miss Waters, which was well enunciated and clearly projected. Prominent among her numbers were A Caravan from China Comes (Storey-Smith) and the Negro spirituals, these last songs setting a high standard for this type of interpretation. A large audience applauded heavily and requested repetitions and encores. Lydia Mason accompanied at the piano.

FEBRUARY 23

Jooss Ballet A welcome return to New York was that of the Jooss Ballet which appeared in the afternoon and evening at the Alvin Theatre.

Aside from Ballade, and The Big City, which the organization had done here earlier in the season, the program of last week offered The Mirror (sequel to The Green Table) and Johann Strauss' Tonight.

The former has a scenario and choreography (by Kurt Jooss) which depict the chaotic conditions after the war and the efforts of various classes high and low, to adjust themselves to the changing order. The "story" is less bitingly given than The Green Table, and at the end, even strikes a note of optimism. Elsa Kahl, as the laborer's wife, trying to avert a fate of beggary and worse, achieved a notable characterization. Other excellent contributions were those of Erika Hanka, Hans Gansert, Rudolph Pescht and Ernst Uthoff. H. Heckroth supplied telling costumes, and Fritz A. Cohen, well suited music.

The Johann Strauss ballet was a light and amusing skit, with the famous melodies cleverly adapted by Mr. Cohen. Hans Zuellig shone with some admirable dancing of grace and temperament. George Kirsta designed the atractive costumes.

Altogether the Jooss troupe again demonstrated supremacy in their particular line of art, and were received with jubilance by two large audiences.

The New York farewells of the eminent organization were scheduled for last evening (February 28) and this afternoon and evening.

Thomas Harold Kneeshaw A New York recital by Thomas Harold Kneeshaw, sixteen-year-old pianist, was given at Town Hall on Sunday afternoon. The young performer began his program with Bach's Italian Concerto, an ambitious choice which served to show his degree of technical attainment. It also demonstrated that complete maturity of style and conception has still to be gained in his playing. In the Beethoven Andante Favori there was some musicianly and feeling legato playing, indicating that the boy pianist has a genuine instinct for the keyboard. The Beethoven-d'Albert Ecossaises completed the first half of the recital. After the intermission shorter pieces by Rubinstein, Chopin, Grieg, Saint-Saëns, Schubert-Liszt and Liszt were given. Much credit is due to Mr. Kneeshaw's mentors for the training he already possesses, which includes a professional approach to his music, a tone of bright and crystalline quality, and an advanced finger technic. He shows promise of developing into a competent and even brilliant performer if given an opportunity to gain security in the subtler aspects of phrasing, balance and rhythm, which were not perfect in this recital. The audience was markedly cordial and called for encores.

Marjorie Edwards Town Hall was thronged with music-lovers on Sunday evening for the presentation of Marjorie Edwards, thirteen-year-old violinist, in a recital of violin literature. Miss Edwards selected for her program Handel's sonata in E major, the Tschaikowsky concerto in D major, Ave Maria (Schubert-Wilhelmj), Menuet (Mozart-Burmester), The Cuckoo (Daquin-Manen) and Wieniawski's Souvenir de Moscou.

The confidence with which Miss Edwards entered upon her task was the first impression realized by her listeners, but this assurance of the young artist was readily understood and entirely justified during her performance of the Handel concerto. Her tone was notable for fullness, pliancy and depth of expression seldom exhibited in the technic of juvenile musicians, and in the *largo* movement of this concerto she achieved tonal beauty of high order. The difficult Tschaikowsky opus was played without hesitation by Miss Edwards, her execution of the unaccompanied intervals being especially praiseworthy. Intricacies of score were overcome with facility by Miss Edwards, who maintained an accuracy of tempo and technical finish worthy of a mature artist. One can readily predict a brilliant future for this charming little instrumentalist, whose dexterity with the bow and charming stage presence won her such showers of sincere applause from her audience. Pierre Luboshutz at the piano furnished accompaniments of distinction.

(*Continued on page 25*)

"CAPACITY CROWD HEARS RECITAL OF ENGLISH PIANIST"

(N. Y. Herald Tribune Feb. 12, 1936)

"PERSONALITY IS AS CHARMING AS HER ART IS GREAT"

(N. Y. Evening Journal Feb. 12, 1936)

Myra Hess Heard in Recital

Pianist Gives First Performance of the Winter Season in Town Hall.

By W. J. HENDERSON.

It is probably a good thing not to hear Myra Hess, pianist, for a brief period and then go to one of her recitals and be possessed of the illusion that you are hearing something that you never heard before. This historian of musical activities had other duties to perform while Miss Hess was playing the piano last season, and for that reason did not hear her for more than a year till yesterday afternoon, when she gave a recital in the Town Hall.

It was her first of the winter and she is announced for only one more. Perhaps the infrequency of her appearances whets the public appetite. She had a large audience yesterday, including many persons well known in the world of music.

There is always the probability that some one will say that Miss Hess is the foremost woman pianist of this time. But limiting her place to the ranks of women is misleading. There may be something distinctively feminine in her art, but that should not influence any one to think that her playing is ever effeminate. True, there is nothing in one of her recitals to incite the would-be humorist to quote, "The female of the species is fiercer than the male." On the other hand there is much to remind us of Goethe's "Der ewig Weibliche." And there is a vast difference between that and effeminacy.

The fact is that when Miss Hess is playing, the absorbed listener is never impelled toward extenuations or considerations because of sex. Miss Hess is not merely a great woman pianist; she is a great pianist without limitation. She has a fine and strong mind, capable of long perspectives and deep penetration, and trained thoroughly in musicianship. She has imagination, which is the vital necessity of all art, creative or interpretative, and a delicate sensitivity which makes itself known in the subtly wrought details of her readings and their singular aptness to her purpose.

She has the tone and the technical facility to carry out perfectly her artistic intentions. Now when these qualities have been enumerated we have a pretty full catalogue of the virtues of a real virtuoso. It is certain that in yesterday's recital Miss Hess displayed her virtues beautifully in a series of readings which had authority and persuasive eloquence. She began with two pieces by Bach, the C minor fantasia and the first partita, B flat major. She showed in the very first measures a masterly command of the polyphonic style, enunciating the imitations and the fugal flights with exquisite balance and clarity. But that sort of thing has been done before and nevertheless without raising Bach from the dead. Miss Hess, like other successful interpreters of Bach, accomplishes the resurrection by the simple process of not bothering her head about Bach at all, but concentrating her attention on his music, which is not dead, never was, and never will be. And she plays as one utterly convinced of its present glorious existence.

Very impressive, indeed, was her reading of the Beethoven sonata in D minor, opus 31, No. 2. There was a remarkably searching intimacy in the treatment of the composition, which appeals so strongly for just such exposition. To play it tempestuously as it is sometimes played seems to throw the finely carved lines into confusion. So we have to thank Miss Hess for giving us a delicately chiseled and temperamentally controlled performance. It was a very beautiful delivery of the music and the audience became highly demonstrative about it. Other numbers on the afternoon's list were Schumann's five "Albumblaetter," opus 99, and the Brahms variations on the Handel theme. It was a profitable afternoon for those who love the pianist's art when at its best.

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IN AMERICA SEASON 1936-1937

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VICTOR RECORDS

SAMPLE PROGRAM

I

DUET: Bei Männern welche Liebe

DUET: La ci darem la mano ("Do

MISS RETHBER

II

Alma Mia .....

Lasciatemi Morire .....

Che fiero costume .....

MI

III

Der Nussbaum .....

Auf dem Kirchhofe .....

Staendchen .....

MIS

IV

An Old Love Song.....

Trouble .....

Shepherd, see thy horse's foaming

MI

V

To a Wild Rose.....

Jamie, come try me .....

Spring fancy .....

MIS

VI

DUET: Piu tranquilla l'Alma Sento

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...Giovanni") ..... *Mozart*
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NEW YORK FEBRUARY 29, 1936 No. 2688

The New York Philharmonic Orchestra is to undergo a major operation this spring—a Toscaninicctomy, as the surgeons would say. Everybody is hoping that the patient, already of a ripe old age, will rally to enjoy many more years of vigorous health.

Vindicating Schubert

According to a news item which appeared in the Frankfurter Zeitung, new sources of information on the life of Schubert have recently been made available. A manuscript has been discovered, the newspaper states, in which Josef Freiherr von Spaun, a friend of the composer, had noted valuable corrections to Kreissle's biography of the master, which first appeared in 1861, and of which a second edition was issued four years later. Among the matters which the Spaun document will help to clear up, it is believed, were certain impressions which the biographer had created as to the composer's personal habits. The statement is made that Kreissle used excerpts from Schubert's letters in such a way as to convey an altogether false impression that he was "grasping and intemperate."

The Schubert legends have been particularly glamorous ones. The composer has been enshrined in several operettas of a highly romantic sort, which did palpable violence to his actual personality. Concerning the composer's true self there is disagreement. There is a tendency to read into his thoughts, acts and deeds certain qualities which doubtless were not exhibited freely in his personal life, else why would he have been able to cast so prodigally into the mould of art all these marvellously poetic things?

It is difficult to find in the character of Schubert any evidence of rapacity. In fact, his nature was too generous. In personal qualities, there are numerous testimonies to the fact that Schubert showed little jealousy of other musicians. He was for the most part good humored, cheerful and even-tempered, ready for a joke, but ever a by-stander, who was so shy that he preferred to remain on the edge of a circle rather than in the midst of it. His lovableness and reserve were qualities which led his friends to be particularly attached to the man. It was, however, only among those he knew well that he was at his ease. In formal gatherings he was inclined to be ill at ease, silent, and to seize upon opportunities to escape early. It was natural that he was undervalued by the world of important persons of his time. Though the term was not then invented, Schubert was doubtless a case of the "introvert."

As to the habits of his daily life, there are records which show the even tenor, even monotonousness of it. He composed or studied, it is said, for six or more hours each morning, from the time he rose until two o'clock or later. When he had enough money, he took dinner at the Gasthaus, then costing about ten cents in our currency, and the afternoon then passed in playing music at the home of a friend or in a long walk. At five, unless the day was unusually fine, he appeared at the coffee house again, where he smoked and exchanged jokes with his companions. Another hour of music at the home of a friend would sometimes be followed by a visit to the theatre, supper at the Gasthaus, and a return to the coffee house to remain occasionally until the early hours of the morning.

But all this did not indicate that Schubert was a heavy drinker or a roisterer, for unmarried men of the day habitually took their meals and their leisure at the coffee houses, which were social centers of the period corresponding somewhat to the clubs of a later generation. The fact that Schubert woke with clear head, invariably commenced work at once when he rose and sometimes completed a half-dozen immortal Lieder in a morning is ample testimony to the excellent balance of his habits.

It will therefore be an important service to history if the document of Spaun serves to controvert any false impressions that have been made by the Kreissle biography, for such errors are repeated as they are used as source material for later works. Like the widening ripples created by throwing a single stone into water, these libels have the power to propagate their poison through succeeding generations.

Contests—Wise and Foolish

Far from deprecating the stimulus that may be found in healthy competition, progressive musicians welcome a certain degree of it. There is doubtless an inspiring effect in pitting one's strength against others, even if the reward is one of honor, rather than actual monetary gain. Thus, there are many worthy events such as piano tournaments which bring real talent to light.

But the musical world has been so beset with contests of one sort or another recently that individual ones are coming to have much less significance than in the old days. There are, for example, so many brands of events designed to encourage composers that the tendency is to disparage and neglect prize works.

The ultimate has been reached in the amateur radio contests, one is tempted to believe. Broadcasters, in the eternal search for novelty, have not hesitated to go to almost any length to endow their programs with novelty. A recent contest for prize cow-callers illustrates the fatuousness to which such competition may sink. Only the other day, a committee of socially prominent New York women sponsored a contest for child yodelers. According to a newspaper report, "the little yodeler voted the best by the judges will be rewarded by a public appearance" in a children's stage production.

Surely, one has a right to expect that the accomplishments on which premiums are set shall at least be those which have a rational use in present day society. There are too many genuine services waiting to be done in the contemporary world for well-meaning persons to encourage the wasting of time and talent on unworthy objectives.

Ferreting Out Our Real Folk Hymns

Relatively recent is the interest which has been roused in American folk music of a religious sort, although it has been known for many years that the Pilgrim Fathers made an important service in their adaptations of tunes from Europe. Perhaps the chief reason why scrutiny has not been directed toward the history of our people's church music is that most Americans have not approached this part of their lives critically. For many years the standards of much of this music (apart perhaps from the Catholic and Anglican varieties) were rather low. This has been remedied to some extent in recent years, but there is still much to do both in the way of research and encouragement of creative artists, if we are to ferret out and preserve the choicest examples of genuine American religious music.

The problem is well stated by George Pullen Jackson, of Vanderbilt University, Nashville, Tenn., one of the leading folk music specialists of the country, in a paper read at the National Federation of Music Clubs' biennial convention in Philadelphia last April. Many people, says Mr. Jackson, have never realized that we have the kind of cultural possession which has long been recognized among the races of Europe. To understand the situation, one must trace the three prevalent trends in American congregational singing.

"The psalm-tune phase, the earliest," he continues, "may be looked on as a Western continuation of the essentially folky north European Protestant chorale singing; it did not last long on these shores. From the start, this draggy sort of group singing seems to have been out of tune with life in the New World. We find traces of it still, however, in such tunes as Old Hundredth and in those infinitely long-drawn-out songs heard in remote churches of Negroes."

What did invigorate American church music and offer a model for both its stiffer and more spontaneous forms was the Wesleyan hymn tune. This arose partly as a result of allying English, Scottish and Irish folk tunes to religious poetry. In America the process is summarized as follows by the writer: "On these shores the new blood infused by the Wesleys and their associates flowed into two main arteries. One of these gave life and inspiration to the Holdens, Bradburys, and Masons, who in turn gave forth dignified songs for dignified congregations. The other artery led directly to the great masses. Wesley had allowed them an inch of folk songs, they now took a yard. . . . The camp-meetings . . . became the centres where scores of ancient folk tunes were wedded to religious texts, and then began a nation-wide career of great popularity."

Let no one suppose that the type of tune which gained favor with the people was music of the optimistic, milk-and-water sort often preserved in hymnals today. "These songs were virile examples of folk art. In fact, they, like the institution of which they were born, were too robust to remain for long in a softening civilization. As the camp developed into the church, the woods gave way to the town, and as exhortation and shouting developed into ethical addresses and mild applause, just so did the uncompromising folk tunes and their often quite stark homespun texts retreat before the more polished purveyals of the composer, on the one hand, and before the less commendable concoctions of the Gospel hymn cobbler, on the other. The folk tunes retreated, but they did not go out of existence. . . .

"While the Gospel hymn-makers were busily filling millions of Sunday School books with their profit-bearing songs, the older religious folk songs were persisting. But this persistence was not due to any help on the part of the big church organizations or hymnal committees, for the big churches would have nothing to do with them. The songs persisted, and still persist, in four environments: among the small and intransigent religious bodies like the Primitive Baptists; in those Negro Congregations which have not succumbed to modernity; in such surroundings as the old-timey singings and singing conventions—largely in the South—where the whole body of American traditional music is still fostered in religious guise; and in the souls of many thousands of older-generation Americans, where they remain as strangely beautiful memories from a far-off youth."

If these songs had never been set down, the task of the collector and compiler would be as difficult and fascinating as that of any other folk music investigator, who is compelled to visit the backwoods with recording apparatus and score paper. This, however, is not entirely the case. "A hundred years ago," says Mr. Jackson, "the American religious folk songs were merely what was known as 'unwritten music.' Soon, however, singing school masters, who were also usually compilers of song books, began to sense the beauty of these songs and to record them in the singing school manuals. We are endlessly grateful to a score of these unwitting folk-song collectors for the preservation of hundreds of these songs, a large part of which would probably have been irretrievably lost, but for their good musical taste and timely recordings."

Although little has been done to popularize these rare works with the general public, the old-time "shape-note" song books, or singing school manuals, have yielded many treasurable examples, of which the long-retarded publication has begun on a small scale. Such groups as the Old Harp Singers of Nashville have introduced some beautiful specimens of this sturdy and simple religious music to the public in their performances. The wistfully imaginative and splendidly naive Negro spirituals (many of which are considered by investigators to have been adaptations of such Wesleyan camp-meeting tunes) have long fascinated the public. It is to be hoped that the independent development of similar material which took place under the hands of the white settlers of this country—and which produced, for example, such a naive and reverent song as the Cherry Tree Carol from Tennessee—will not continue to be so unjustly neglected.

VARIATIONS

By Leonard Liebling

The program annotations which Arthur M. Abell is writing for Mischa Elman's Concerto Series (with the National Orchestral Association, at Carnegie Hall) are not only highly informative but also offer many unfamiliar anecdotes about the composers concerned.

There are these interesting sidelights on the famous G minor concerto by Bruch:

"Others, beside myself, who had witnessed evidences of Bruch's virtuosity on the piano, wondered why he did not compose more for that instrument. For instance, I shall never forget the look of amazement on the face of Christian Sinding one afternoon in 1911 at my home in Berlin when Bruch was playing his Scottish Fantasy with Fritz Kreisler. Sinding afterward said to me, 'I was amazed that one who plays the piano like that should have chosen the violin as his medium of creative expression.'

"One day while Bruch was showing me the original score of his G minor concerto, which he kept in his home at Friedenau, a suburb of Berlin, he said *'Mir sind meine schönsten Melodien im Traume eingefallen.'* (My most beautiful melodies have come to me in dreams.) He told me that he had composed practically this entire concerto in a semi-trance state in which, however, he was always conscious. Other composers worked in the same way. We have Mozart's testimony to this effect. *'Es geht bei mir zu wie in einem schönen starken Traume,'* were his own words. (The process with me is as in a beautiful vivid dream.)

"Bruch also once told me that in his youth he had studied the violin for five years, but that he never had become technically proficient on it, whereas he had acquired piano technic with great ease. Bruch, indeed, like Saint-Saëns, was a wonder at the keyboard. Mischa Elman is one of the few living violinists who had the honor of playing this G minor concerto with the composer himself at the piano.

"When Elman was about eighteen years of age I once took him to Bruch's home (Berlin) and heard the two artists together in a remarkable rendition of this work which was composed in 1867 and first performed by Joachim the following year at the Nether-Rhenish Musical Festival at Cologne.

"It is a curious and interesting fact that the violin concertos of Mendelssohn and Bruch are their greatest legacies to the musical world, although both were primarily pianists."

* * *

Dvorak's A minor concerto, not as well known as the example by Bruch, brought these Abell remarks:

"The Dvorak concerto was chosen for this series because it is the only really important work of its kind ever written by a Bohemian. Antonin Dvorak bases the themes of this concerto on national Czech folk-songs and dances—that is, they are written in that style. The procedure is the same as in his New World Symphony in which the Negro tunes, without being direct adaptations, are written in characteristic plantation manner. . . .

"Being much interested in the subject of genius and its manifestations, I once asked Dvorak at what age he first felt the inclination to be a musician. With a humorous twinkle in his eyes, he replied, 'When I was about six months old.' Then, amused at my expression of amazement and incredulity, he continued: 'You see we have an ancient tradition that when a boy is born in Bohemia he can become one of only two things, a musician or a thief. Accordingly, just as soon as a babe in the cradle is able to reach for things, his parents hold out to him a coin and a fiddle. If he reaches for the fiddle he will become a musician, but if he grasps the coin he is destined to become a thief. Well, you see, I reached for the fiddle!' (*Ich griff nach der Geige.*)

"This composition enjoyed greater popularity before the war than it does today. Although dedicated to Joachim, it was really written at the request of Hoffmann, the first violin of the Bohemian String Quartet, an organization that had an enormous vogue in Europe, and particularly in Germany, during the nineties.

"Hoffmann, who was a very fine violinist and a close friend of Dvorak, told me that he had had difficulty in persuading the composer to undertake this work. 'Curiously enough, he did not seem particularly interested in writing a concerto for the violin,' he said. Hans Wiehan, the cellist of the same quartet and an admirable artist, told me that he had had the same experience with Dvorak in regard to that master's cello concerto. The composer wrote that work only because Wiehan insisted upon it.

"It seems a curious fact that Dvorak, who himself was a string player, did not have the natural urge to write concertos for the violin and cello, although when he did so he wrote good idiomatic, although not really great music for those instruments."

* * *

Whatever the incentive for the Dvorak concerto, he did not compose it until he came to New York, where he served as director of the National Conservatory of Music from 1892 to 1895. At that period some of the faculty at the institution were Rafael Joseffy, Victor Herbert, Leopold Lichtenberg, James G. Huneker, Henry T. Finck and Adele Margolies. Two of the leading pupils turned out to be Rubin Goldmark and Harry T. Burleigh, both from the composition class of Dvorak.

My brother James was a student in cello under Herbert, and frequently visited the Dvorak home in East Seventeenth Street, invited by the composer to try passages which he was writing in his concerto.

Evidently Dvorak had scanty knowledge of cello technic, for some of the material was almost unplayable and other measures had been sketched out for ranges of tone which sounded least well against certain orchestrations.

In an old letter from James (I was then a youthful music student in Berlin) he told me the foregoing and wrote also: "The *Meister* is a touchingly simple soul and incredibly modest—like all great men. Can you imagine his doing me the honor of asking me to make suggestions for the concerto, and even taking my suggestions and putting them into the score? . . . Several times I even dared to say that the melodies in part, did not 'lie' well for the solo instrument, and he agreed with me and changed their register. In two quasi-cadenza episodes he had used figures which could not be done smoothly no matter how the player fingered them, in fact they were practically impossible. Dvorak was seated at his table, making corrections in the orchestral score and I was experimenting with the awkward passages. I waited until he looked up, and then I said: 'I would suggest that it sounds better this way, and this,' and I played my ideas for him. He listened and beamed. *'Ausgezeichnet* (excellent),' he cried, 'write it down for me, will you?' Dvorak handed me an eraser and a pencil, and looked on while I rubbed out and changed about fifteen of his notes. Then he had me play the revised passages and said simply: *'Das bleibt'* (that remains). . . .

"When the printed score finally was published, I rushed to Schirmer's and bought it. I could hardly wait to turn the pages, and when I did so, there were my changes, note for note, and I almost shouted in my excitement. I shall send you a copy and mark my 'improvements' in red pencil. . . .

"The Dvorak household is a queer and interesting affair. The family lives in one of those old private houses, not far from Henry Wolfsohn's. There is a basement entrance and the big front door atop of the high 'stoop.' The first time I went there, I naturally used the stoop and rang the parlor-floor bell. The basement door opened, and a stout woman in a cooking apron, loose blouse with sleeves rolled up, and her hair in curl papers, came out and yelled, *'Vat iss?'* I explained that I was calling on the *Meister*. Seeing my cello she asked, 'From de shcool?' 'Yes,' I answered. 'You come in downshtairs, pliss,' she commanded; and thereafter I always used the 'downshtairs' entrance. . . .

"The house is a regular potpourri of odors, cabbage predominating. Dvorak is fond of some sort of Bohemian dish in which the meat and cabbages are cooked altogether, and there is always a pot of the concoction brewing on the stove. Add to that the fact that the windows are never opened in winter, and that tobacco smell mingles with *odeur de cabbage*, and you will have a 'nasal' picture of the *maison* Dvorak. . . .

"In his back-parlor study, everything is topsy-turvy and hurly-burly. . . . He wears sort of carpet-bag slippers, and a faded bulky old dressing-gown. . . . Gee, what marvelous stories he tells about all the great living composers whom he has met, especially Brahms.

"By the way, I don't know how you fellows over there feel about Brahms, but I have gone daft on the subject of his music—the chamber works, symphonies, songs, and the double concerto for violin and cello; also the violin concerto, which I think is as great as Beethoven's. Do you know his 'Academic Overture' and the 'Deutsches Requiem?' I stick my nose into all that music whenever I can. The whole thing came to me suddenly, and I 'got' Brahms the way colored folks 'get' religion at revival meetings. How do you feel about Brahms? I'm curious to know. You weren't crazy about him when you left here. . . .

"Dvorak takes long walks every day and often goes as far as Battery Park. He told me the other day that he likes to look out toward the sea and imagine that he is gazing in the direction of his beloved Bohemia. I was deeply moved. He is not the kind ever to become acclimatized in America. . . .

"There is a very talented young composer at the conservatory, named Rubin Goldmark, and we often play some of his chamber music at the class concerts. You know the family; he is a nephew of Carl Goldmark. There is also a wonderful girl pianist, Bertha Visanska. She plays nearly every piano concerto from memory. . . .

"Joseffy often asks about you, and says he expects you to do great things on the piano. [Umm!—L.L.]

"Another thing about Brahms, before I close. The critics here don't seem to understand him altogether. Most of them write that he is 'dull,' has 'long, dry stretches,' and that his orchestration is 'opaque' and 'top-heavy.' I get furious when I read such stuff. Huneker writes enthusiastically about Brahms. (By the way, whenever I read Huneker in the Musical Courier, I have to get out a dictionary to help me. I think he collects words the way some people collect rare cameos or stamps.)

"But those critics—I never can understand why anyone should wish to become a critic. [Umm! Ummmm!—L.L.]

"Some famous author wrote, 'Critics are brushers of noblemen's clothes,' and I agree with him. . . .

"'I was much interested in what you wrote about Tschaikowsky. His stuff surely is exciting, and jiminy, how he can make an orchestra spit out color and sparkle. . . .

"From what you say about Nikisch I imagine that you have another new hero to worship. . . . Theodore Thomas still has that 'deadening left hand.' Do you remember?"

* * *

M. B. H. states and inquires: "In the New York Daily Mirror of February 21, a caption has it: 'Curb on Crooks Asked In Senate.' What's the matter, some rivals demanding legislation against that tenor's fine singing and large income? And speaking of captions there is the one in the N. Y. Times of February 22, which headlines as follows: 'Iturbi To Conduct Rochester Orchestra—Sole Aim Will Be To Make Good Music.' Just what, then, is the aim of other conductors?"

* * *

Then there is the following piece of enlightenment received by Joseph Coleman (first violin of the excellent Perole Quartet) and kindly presented by him to Variations:

Brooklyn, N. Y., February 2, 1936.

Gentlemen:

It was with some dismay that I heard this morning that you were going to perform the last quartets of Beethoven during your next few concerts. Why play that music when so many more beautiful works by Haydn and Mozart lie practically neglected?

I am one of those few who feel that Beethoven is a vastly overrated composer, especially in the field of the quartet. I think his last quartets are very bad, uninspired, labored, and uninteresting. I could do very well without ever hearing them again. They reveal themselves fully on first hearing.

The quartets by Mozart and Haydn, on the other hand, are full of subtitles which are recognized only after many hearings. One Mozart, say the D minor, is worth all the quartets Beethoven wrote.

I know I am in the small minority. But if you must play Beethoven, play as much Mozart and Haydn as possible to make up for your sin.

Respectfully yours,

GEORGE LAPIDUS.

* * *

Imaginary happening at the conservatory class in musical history:

Teacher: "Why is Lauritz Melchior so tall, and broad and strong?"

Pupil: "Well, I read in the New York Post that 'the medals and ribbons which at formal occasions adorn his lapel and spacious shirtfront are the Danish Knave of Dannebrog, Silver Cross of Dannebrog; the French Legion of Honor; Officier de l'instruction publique; the Knave of Bulgaria, and the Ribbon of German Arts and Sciences, first class, awarded at Bayreuth.'"

* * *

Toscanini has resigned and New York music lovers must be.

* * *

Excusable misprint: "He rended the Beethoven sonata."

Despite the herculean efforts of two burly Irish doormen I escaped from Sir Gerald Campbell's residence on Park Avenue after a wee party (eight people in all, not counting Sir Gerald and Lady Campbell, Pamela and the dog Jane). How I got in is a secret I shall guard closely for the scheme is such a good one I can use it repeatedly.

Peeking through the crack between the drawing room doors I beheld a gathering which included the Fraser Ganges, Nancy Wilson, the cellist, Horace Johnson and Mr. and Mrs. Maloney (the English representative of Reuters—that press organization which operates as our Associated Press functions). Everybody seemed to be enjoying invigorating liquids, but Jane, the pup, got the most to eat.

* * *

Said a charming young woman in my inconspicuous presence recently, "I had an amusing experience the other day. As you know I am quite deaf so I have to hear what people are saying by reading their lips. A short time ago I went to a cocktail party given in honor of a well-known violinist. When I was introduced to him he started talking about music, but I was so puzzled I couldn't understand a word he said. His eyes were so peculiar that although he seemed to be looking at me I wasn't sure he wasn't talking to the person next to me. And I couldn't read his lips at all because he talked out of one corner of his mouth."

* * *

Another delightful creature had this tale to relate about Jeno Antal of the Roth Quartet. She had been present at one of the ensemble's recitals but happened to be seated where she could only see Feri Roth himself during the concert. After the musicale she was introduced to various people and among them Mr. Antal.

"I thought he was George Antheil, the composer, so I immediately asked him what he was working on.

"'I don't write music. Why should I?' was the answer he gave me.

"I was rather surprised, but thinking he might be secretly engaged with creating some monumental opus I asked him if he had enjoyed the concert.

"'Of course,' was his comment, and he walked away."

* * *

In my recent penguinations about the Met where I spend most of my sleeping hours I spotted the Albert Stoessels, John Erskine, Joseph Wagner, Ethel Cave-Cole, Queena Mario, Carleton Smith, Carol Longone, Coenraad Bos, Paolo Gallico, Weston Gales, Oscar Thompson, Lawrence Gilman, Paul Engel, Edward Johnson, Edward Ziegler, Earle Lewis, Giovanni Martinelli, Edith Mason, Weston Gales and Viva Liebling Vidal.

"My children is starvin', lady, so I've got ter sell my Metropolitan subscription tickets."

The other night I was chatting with the Metropolitan Opera doorman at the Fortieth Street entrance when I saw three of the young Negro porters make a dive for a man all wrapped up in a heavy ulster with the collar turned up and a big black hat pulled down over his eyes. He had a handkerchief tied across his mouth and he was looking about him furtively.

So certain I was that the guy was about to hold all of us up and that I should lose all my earthly possessions—an Ingersoll watch, a gold ring I bought at Gimbel's and eighty-seven cents—I yelped weak cries for help and dodged behind one of the pillars to get out of the range of gun-fire. Imagine my consternation when I saw the three porters wave programs and autograph albums in front of the fellow instead of throwing him to the floor and binding him.

The gangster was Martinelli seeking a taxi to carry him home after his Pagliacci performance. The reason for his disguise was because he was overheated and was afraid of catching cold.

* * *

What's become of Werner Janssen? I've looked everywhere for him and asked everybody I know to help me locate him. I have been given Werner Josten's name and address four separate times. It's all a matter of spelling.

* * *

Bronislaw Huberman's son Jimmie is here in New York with his papa. In Budapest Jimmie is a radio executive but he is so excited about America he'd desert all the beautiful women there to stay in Manhattan.

FOREIGN NEWS IN BRIEF

Falstaff at Strasbourg

STRASBOURG.—Under the direction of Paul Bastide, Falstaff by Verdi has been given here for the first time at the Municipal Opera. The work won a warm success. Prominent in the cast were Van Obbergh (Falstaff), MM. Buck, Hastin, Banuls, Sperte; Mmes. Maurice (Ford), Marcigny (Nanette), Veron (Page), Marat (Quickly).

Turin Theatre Destroyed

TURIN.—The Royal Theatre was completely destroyed by fire on February 8. A committee is examining into the cause of the conflagration, presumably a short-circuit. The theatre (insured for eight million lire) was built in 1837 to plans of Benetto Alfieri. All that was saved from the fire are the costumes of the artists. The troupe is to continue performances in another theatre.

Bruckner Festival Next July

LINZ, AUSTRIA.—A Bruckner Festival will be held here from July 18 to 22, under the patronage of Dr. Kurt von Schuschnigg, Austrian Chancellor. Prominent on the program will be performances by the Vienna Philharmonic and Symphony orchestras (under Bruno Walter) of works by Bruckner.

Music Guide Celebrates

PARIS.—The twenty-fifth anniversary of Le Guide du Concert, a weekly concert-guide, was celebrated in a gala concert, in the Salle Pleyel. For the occasion the Société d'Études Mozartiennes presented a Mozart program.

Florent Schmitt Elected to Institute

PARIS.—The Institute of France, Academy of Fine Arts, has elected Florent Schmitt, French composer, to succeed the late Paul Dukas. Maitre Schmitt received seventeen votes as against twelve for Marcel Samuel-Rousseau and three for Henri Busser. Stravinsky, now a naturalized Frenchman, was also a candidate, receiving five votes in the first ballot, four in the second, and none in the following finals. Florent Schmitt's international celebrity began when Loie Fuller, American dancer, did his Tragédie de Salomé. I. S.

American Musicologist Directs

PARIS.—Under the auspices of the French Society of Musicology, a concert of Franco-Flemish sacred and worldly songs of the fifteenth century was given in the Louvre by the Société Pro Musica Antiqua, of Brussels. The concert was conducted by Safford Cate, American musicologist.

Lucienne Delforge with Orchestra

PARIS.—Lucienne Delforge, French pianist, was warmly appplauded for her musical interpretation of the Schumann A minor piano concerto, which she played with the Poulet Orchestra, directed by M. Cloez. I. S.

Horowitz Scores at Monte Carlo

MONTE CARLO.—Horowitz won a great triumph in his Chopin-Liszt recital here, playing a long list of major works of those composers. The audience, literally spellbound, gave him an ovation and demanded many encores. Two Wagner concerts, under the direction of Freitas-Branco, enlisted the welcome services of Josef Kalenberg, tenor, and Rose Pauly, soprano, of the Vienna Opera and the Salzburg Festival. Margherita Perras, soprano (also of the Vienna Opera and Salzburg Festival), was applauded for her singing of songs by Schubert, Mozart and Johann Strauss. S. J.

Antwerp Premieres Egk Ballet

ANTWERP.—The Royal Flemish Opera gave the world premiere of a new ballet, Der Weg (The Path) by Werner Egk, young German musician, on February 8. The composer, who conducted, had a warm greeting from the large audience. The choreography of Sonja Korty and the work of the opera ballet trained by Karnetzki also came in for approval. The evening was concluded with Strauss' Salome, conducted by Diels. R. D.

Paris Prizes Awarded

PARIS.—The committee of the Society of Composers has awarded the following prizes for 1936: Halphen Prize (3,000 francs) to Henri Challan for a Sonata for Violin and Piano; Leo Manuel Prize (1,000 francs) to Lucienne Pauly for some songs; Marmontel Prize (1,500 francs) to Yvonne Drapier and Renée Staelenberg. Honorable mention went to Pierre Lantier.

Brest Lauds Grandjany

BREST.—Marcel Grandjany, harpist, won a signal success in recital here under the auspices of the Societé des Amis du Colonne. It was a concert with orchestra directed by Charles Munch. Mr. Grandjany made a particularly deep impression in the Handel harp concerto. He was also appreciated in pieces by Respighi, Renié, and Grandjany, and had to add a number of encores. He will give a Paris recital in February.

National Orchestra Plays at Pennsylvania State College

STATE COLLEGE, PA.—As one of the features of the Artists' Course of the Pennsylvania State College, the National Symphony Orchestra under the masterful direction of Hans Kindler presented a splendid, well rounded program, February 11. The spacious Schwab Auditorium at State College was packed to the last seat in the gallery.

The opening number was the Egmont Overture by Beethoven, beautifully read and played. This was followed by a suite for strings and flute by Bach and excerpts from Boris Godounoff by Moussorgsky, the latter evoking tremendous applause from the appreciative audience.

The second part of the program was devoted to the performance of Brahms' first symphony, superb both from the standpoint of Dr. Kindler's directing and the orchestra's playing. At the insistence of the delighted audience two numbers were graciously added, Praeludium by Järnefelt and Russian Sailors' Dance by Gliere. A. M. K.

City Federation Club Sunday Musicale

Japanese Life and Music was the subject of the February 16 program at the City Federation Club Hotel, New York. Mildred Graham Reardon was in charge, and talked interestingly of Japan, its customs and music. She arranged a short program, containing violin solos by Ruth Wilson; cello solo by Elizabeth Benz; soprano solos by Lorene VanLoon and Doris Bahr; dramatic sketch, Madam Butterfly, Evelyn Clark and Virginia Wynn, and Ethel Evans played accompaniments.

Helen Jepson Heard in Joplin Recital

JOPLIN, MO.—Presenting a program which included excerpts from La Traviata and Madam Butterfly and songs, Helen Jepson appeared in recital at Memorial Hall on February 16, and was so well received by her audience that the program was almost doubled in length by the demanded and received encores. One song L'Hiver was repeated as an encore later in the afternoon, after its first hearing had not satisfied the audience.

Miss Jepson's gracious response to the applause was pleasing, her personality helped her establish herself with her audience when she first walked onto the stage, but the rich anl vital quality of that voice held that audience until the final song was finished. Controlled without seeming stress, Miss Jepson's voice followed her program from novelty number to aria with precision, but with vibrant, compelling charm, which evoked applause before and after each group.

Arpad Sandor, her accompanist, presented his group of preludes and an etude with forceful clarity of perception and performance. His accompaniments, especially in L'Hiver, were little short of mastery of the art of accompaniment.

Miss Jepson's appearance was the third scheduled on the All-Star Concert Series by Mrs. Jay L. Wilder, sponsor. She was the first major artist to appear in afternoon recital here in several years, but music lovers of the four-state area responded to the innovation, and went home with the feeling that they had gained a new and pleasant musical friendship. H. D. R.

Barrere Little Symphony Orchestra to Give Concert

On March 7, at Town Hall, New York, a joint concert will be given by the Barrere Little Symphony, of which Georges Barrere is conductor, and Alice de Cevee, pianist. The Little Symphony is to play the overture to Mozart's opera, Lucio Silla, the suite from William Grant Still's Sahdji, Rameau's Les Fetes d'Amour, and three pieces of Albeniz. Miss de Cevee is to be soloist with the orchestra in the Mozart E flat major concerto, play the Darius Milhaud sonatine for piano and flute with Georges Barrere, and also offer a group of piano solos by Paul Nordoff, Marion Bauer and Debussy. The performance of the Mozart Overture is probably the first in this country.

OBITUARY

Jean-Albert Schwarz

PARIS.—Jean-Albert Schwarz, former dancer at the Paris Opéra, and during his last years a teacher of dancing, died here recently. He belonged to the Schwarz Dynasty of dancers, who for practically a century have been eminent representatives of French choreographic art. In the Schwarz family, father and son have always been dancers.

After having appeared in all the repertoire works of the Paris Opéra, Jean-Albert Schwarz became ballet master at that institution, mounting both new and old works with singular cleverness. He also gave numberless lectures on dancing. Among the well-known pupils he launched in recent years are his daughters, now foremost members of the troupes of the State theatres. One of these daughters, Solange Schwarz, of the Opéra-Comique, early this season married Raymond Gheusi, son of the director of that theatre. R. P.

Col. Maximilian Brueckman

ST. PETERSBURG, FLA.—Col. Maximilian Brueckman, former president of the Maennerchor, the oldest musical organization in the country, died here on February 22 at the age of ninety-two. Col. Brueckman was a resident of Philadelphia. He was born in Germany and came to this country when a young man. Among his first experiences in America was hearing Abraham Lincoln make a speech extolling George Washington. Col. Brueckman was active president of the Maennerchor from 1882 to 1885, and at the time of his death was honorary president. He was one of the six living honorary members of the German Society of Pennsylvania. Surviving is a daughter, Mrs. E. V. Hendrixson of Germantown, Pa. R. P.

Musicales

Boyce Conducts Brooklyn Apollo Club

The 177th concert of the Apollo Club of Brooklyn, N. Y. (fifty-eighth season) on February 18 found the Academy of Music filled by an audience of attentive and highly enthusiastic quality. They heard music of vastly different sorts done in artistic fashion. This chorus of men now approach their task as singers with appreciation of difficulties involved and the determination to do it right. This was most apparent in Schumann's The Rose Bathed In Dew, in which tone-colors from softest sigh to loudest climax were heard; in contrast followed Wanderer's Song, sung *viva voce*. An innovation was the singing of three classics, by Lotti, Vittoria and Palestrina, in the Latin texts; they were well done. The basic harmonies and simplicity contained in d'Albert's Medieval Hymn made such effect that it was repeated. Three lighter items were Dream-Pedlary, Doctor Foster, in canonic form after Handel's style (Hughes), and Dark Eyes (Russian). Sustained applause and five bows from the conductor followed these. The closing Morning Hymn (Marx) was doubtless the highlight of the evening. Repeated from the first concert, the audience again appreciated its undoubted importance and effectiveness, breaking forth into prolonged applause before the close of the last phrase; this, too, was repeated. Sidney D. Lowe and Charles O. Banks played accompaniments on the piano and organ respectively.

Charles Naegle, pianist, performed three Chopin pieces and added a fourth; later, he made effect with items by Scriabin, Debussy, Ravel and Lecuona, adding Widmung (Schumann-Liszt) and the Turkish March.

F. W. R.

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Westlake Fortnightly Musicale

The Harmony Guild (Jean Buchta, president), provided the February 19 program for Dr. Westlake's Fortnightly Musicale at Aeolian Hall, New York. A full house greeted the artists. The first to appear was Carmela Ippolito, violinist, who performed Serenade and Chant Lyrique (Granville English), the composer accompanying. The melodious pieces and capable execution found favor, as attested by warm applause. Grace Guthrie, pianist, was a pleasing performer of excerpts by Scarlatti and Paradies, and improvisations at the piano by Mark Nosowski held the interest of the audience. An interesting talk was given by Miss Buchta, From Binary to Sonata Form, and Mary Winter, a Westlake pupil, performed the first movement of the Grieg piano concerto. This was an unusual presentation of the music, for Miss Winter has both technic and temperament; the result was a splendid performance. Dr. Westlake supplied the second piano (orchestral) accompaniment. F. W. R.

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Harp Duo at International House

At the International House, New York, on February 12, Lucy Lewis and Gertrude Peterson, Californian harpists known as the Harp Duo offered an unusual recital of music for two harps, for harp solo and for harp and piano. The program opened with a group of pieces by old masters for two harps. It included a Pavane of the XVI century (unknown composer); the well-known Gavotte of the Little Sheep by Martini; a dazzling Tourbillons by Dandrieu; and La Joyeuse by Rameau. Then followed Miss Peterson's solo contribution, Salzedo's Variations on a Theme in Ancient Style. This very difficult composition was played with unusual authority and musicianship. It demonstrated Miss Peterson's command of the harp. Following that number the Harp Duo played a delightful French folk song and the two remarkable Salzedo transcriptions for two harps of Debussy's Clair de lune and Granados' Spanish Dance No. 5. The next composition was Ravel's Introduction and Allegro, played by Miss Lewis with the able piano accompaniment of Miss Peterson. This fascinating composition, heard frequently this season, received on this occasion one of the most satisfactory performances. Miss Lewis had ample opportunity to reveal her poetical sense and fine musicianship as well as an excellent technic. For their closing numbers Misses Lewis and Peterson offered a group of Carlos Salzedo's compositions of more recent date than his Variations: Fraicheur, Chanson dans la nuit, La Desirade (an amusing bit of humor), and his familiar Whirlwind.

This recital demonstrated that the harp literature is unlimited in scope as well as in variety of moods. The program was intelligently built and splendidly performed.

B. S.

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Fourth American Musicale Given by N. A. A. C. C.

The fourth musicale of the National Association for American Composers and Conductors was held at the home of Dr. and Mrs. Henry Hadley on February 18. The composers on the program, who were introduced by Gena Branscombe, were Charles Haubiel, Wintter Watts, and Sigismond Stojowski. Illness, unfortunately, prevented Susannah Armstrong from presenting her piano group.

In introducing Mr. Haubiel, Miss Branscombe pointed out that although he had written many works in smaller forms, he was better known for his larger works, including Karma (1929) which won the Columbia Schubert Centennial Prize; Pastorale, which received honorable mention in the Swift Symphonic Contest; and Suite Passacaille. Mr. Haubiel was represented on the program by Duo Forms, a suite for piano trio, which was begun at the MacDowell Colony in 1929 and finished in 1933. The suite comprised a Capriccio in waltz form, a Romance-Serenade, and a Scherzo Tarentelle. The thematic material was entirely developed from a short two-note motive and the second and third numbers were somewhat programatic. The suite was given a sympathetic reading by Walter Eisenberg, violin, and Charles Krane, cello, with the composer at the piano.

Wintter Watts, who has written more than two hundred songs, conducted a part of his song cycle, Circles, sung by Lillian Knowles, contralto, accompanied by the Empire String Ensemble. These songs, Miracle, Sleep, Calendar and Marble, were serious in style and effective both harmonically and vocally. The string ensemble made an expressive background for Miss Knowles' excellent interpretation.

The program concluded with a spirited performance of Sigismond Stojowski's sonata for violin (Opus 13), by Ruth Breton with the composer at the piano. Mr. Stojowski is well known as a pianist and a composer. He has written many works in all forms. Paderewski introduced his second piano concerto with the New York Symphony Orchestra under Dr. Walter Damrosch, and with the Boston Symphony Orchestra under Dr. Karl Muck. The sonata was based on interesting material well developed. The program was appreciately heard by a large and representative gathering. H. M.

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Verdi Club Musical and Dramatic Afternoon

Florence Foster Jenkins, founder and president of the Verdi Club, presented a program of music and drama in the ballroom of Hotel Plaza, New York, on February 21. Joseph P. Smith displayed a pleasant baritone voice in a Verdi aria. Later he made effect with Dunn's Bitterness of Love and Kernochan's Smuggler's Song. Lucile Collette, violinist, was encored for her performance of Hejre Kati (Hubay), adding a familiar Kreisler excerpt. Wieniawski's Scherzo Caprice was another important item of her playing, and Valdez' Serenade brought her deserved applause. Sylvia Grazzini, coloratura soprano, was admired when she sang in a French period costume several graceful *morceaux* by Delibes and Weckerlin, with appropriate action. Sara Knight and Nathan Price were capable accompanists, although there was lack of rhythmical unity between the last-named and the violinist.

Two scenes from Hamlet followed, the Soliloquies and the Closet Scene, enlisting Frederica Going and Ralph Sprague as impersonators of the Queen and Hamlet. St. Clair Bayfield, chairman of drama of the club, played The Ghost. F. W. R.

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American Academy Gives Seventh Matinee

Delightfully presented were the February 14 performances of two plays at the Empire Theatre, New York, by the American Academy of Dramatic Arts. Act I from The First Year brought forward Ellen Prescott (New York) and Gordon Casper (Scarsdale, N. Y.), in opposite roles; Marjorie Davis, Lawrence Forsythe, Lee Bowman and Frederic Sherman, with those previously named, collaborated in presenting a pleasant, normal day in the lives of small-town people. Excellent stage-setting and splendid acting was noted in Hotel Universe (Barry), a curiously constructed play portraying character analysis of unhealthy minds. Associated in the play were Jane Dwire, Isabel Burnham, Helene Forescue, Charles Thomas, Timothy Lynn Kearse, Marvin Tullman, Marc Garber, Owen Lamont and Bruce Kimes.

F. W. R.

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Ash Institute Pupils Heard

A large and appreciative audience filled the Neighborhood Club House, Brooklyn, N. Y., on February 11, to hear the annual mid-winter ensemble recital by pupils of the Ash Institute, of which Gertrude S. Ash is the director and Claude Gonvierre head of the piano department. The first half was devoted to the younger students of the school who evinced careful training, and the remainder by two piano teams, who also appeared to fine advantage. Mary O'Connor and Nina Humbert made their first appearance and were warmly received. They both possess unusual control of tone color and well grounded technic. Their offerings included items by Beethoven, Bizet and Chopin. Dorothy Coryell and Beatrice Whitlatch, who have made previous appearances, again demonstrated qualities of polished ensemble and interpretative unity. They played compositions of Ippolitoff-Ivanoff, Wagner and Charbrier. N. T.

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MacDowell Club Presents American Works

On February 23 the committee on music of the MacDowell Club of New York presented a program of original works by composer members of the club—Mrs. H. H. A. Beach, Grace Leadenham Austin, Lolita Cabrera Gainsborg, Ethel Glenn Hier, Meta Schumann, Hans Barth, Sandor Harmati, Charles Haubiel and Erik Leidzen. Several of the composers took part in the performances, as well as a group of vocal and instrumental assisting artists. Miss Austin was represented by songs—Day Dreams, Rain at Night and The Soul Undaunted; Mrs. Beach by piano compositions—Menuet Italian, Scottish Legend and Gavotte Fantastique; Mme. Gainsborg by three settings of German texts by Heine and two songs in English; Mr. Haubiel by Duo Forms for Piano Trio; Miss Schumann by the songs Thou Immortal Night, Lovely Loneliness, To Know and Harlequin's Playground; Mr. Barth by piano compositions (sonata, op. 14, On the Horizon and Bronze Statue); Mr. Harmati by songs—God's World, Spring Night, Rain in the Night, I Loved You Wednesday, and The Owl and the Pussy Cat; Mr. Leidzen by a suite for violin and piano; and Miss Hier by songs with flute, viola, cello and harp accompaniment (with piano substituting for the harp part)—Swans and Gulls.

The program was given at the MacDowell Clubhouse before a large and receptive audience, which enjoyed an evening of unusual interest. G. N.

Toscanini to Lead First Concert of Palestine Orchestra

Arturo Toscanini further goes on record as opposed to the policies of race discrimination in Nazi Germany by his acceptance of an invitation to conduct the opening concert of the newly organized Palestine Symphony Orchestra on next October at Tel-Aviv. The announcement was made by Bronislaw Huberman, Polish violinist, who founded the orchestra. The new organization's first schedule comprises sixty concerts in eight months, to be given at Tel-Aviv, Jerusalem and Haifa. Twenty additional concerts are to be added at the end of the regular season for the agricultural colonists. The first soloist to agree to appear at one of the concerts was Adolf Busch, violinist. The orchestra plans visits to Europe and the United States, and international festivals of music and drama are projected, including classic and modern works on biblical subjects. The National Broadcasting Company facilities are to carry the first concert under Toscanini.

New York Concert Announcements

(M) Morning; (A) Afternoon; (E) Evening

Saturday, February 29
Philharmonic-Symphony Orchestra Children's Concert (Ernest Schelling, conductor), Carnegie Hall (M—11:00)
Toscha Seidel, violinist, Carnegie Hall (A)
Frank Sheridan, pianist, Town Hall (A)
Olga Cristo-Noveanu, song recital, benefit, Roumanian Church, Town Hall (E)
Jooss European Ballet, Alvin Theatre (A and E)

Sunday, March 1
Myra Hess, pianist, benefit recital for Hartley House Music School, Town Hall (A)
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Philip Frank, violinist, Town Hall (E)
Martha Graham, dance recital, Guild Theatre (E)

Monday, March 2
Aniceta Shae, soprano, Town Hall (A)
Philharmonic-Symphony Chamber Orchestra; Hans Lange, conductor. Benefit: Bennington College Scholarship Fund, Town Hall (E)

Tuesday, March 3
Egon Petri and Michael Zadora, two-piano recital, benefit, Town Hall (E)
Oratorio Society of New York (Bach B Minor Mass), Carnegie Hall (E)

Wednesday, March 4
Henri Deering, pianist, and Beatrice Harrison, cellist; Town Hall (E)

Thursday, March 5
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Friday, March 6
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Ralph Fortner, pianist, Steinway Hall (E)
Alan Seymour, pianist; Town Hall (E)

Saturday, March 7
Barrere Little Symphony Orchestra and Alice de Cevee, Town Hall (A)
Philharmonic Children's Concert (Ernest Schelling, conductor), Carnegie Hall (M—11:00)
National Orchestral Ass'n, with Mischa Elman, violinist, Carnegie Hall (A)

Sunday, March 8
Arthur Fear, baritone, Town Hall (A)
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
New York Schools of Music, Carnegie Hall (E)

Monday, March 9
Benjamin de Loache, baritone, Town Hall (A)
Beethoven Association, Town Hall (E)
Marian Anderson, contralto, Carnegie Hall (E)

Tuesday, March 10
Kolisch Quartet, Town Hall (E)
New York Women's Symphony Orchestra, Carnegie Hall (E)

Wednesday, March 11
Harold Bauer and the Manhattan String Quartet, Town Hall Endowment series, Town Hall (E)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Thursday, March 12
Boston Symphony Orchestra, Carnegie Hall (E)

Friday, March 13
Conrad Thibault, baritone, Town Hall (E)
Philharmonic-Symphony Orchestra, Carnegie Hall (A)

Saturday, March 14
Alexander Harsanyi, violinist, Town Hall (E)
Boston Symphony Orchestra, Carnegie Hall (A)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Sunday, March 15
John Charles Thomas, baritone, Benefit Hartley House Music School, Town Hall (A)
Emanuel List, basso, Town Hall (E)
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Benefit Concert, Jewish Home for Convalescents, Carnegie Hall (E)

Monday, March 16
Maria Safonoff, pianist, Carnegie Hall (E)
Isidor Achron, pianist, Town Hall (E)

Tuesday, March 17
Philadelphia Orchestra, Carnegie Hall (E)
Stanley Hummell, pianist, Town Hall (E)

Wednesday, March 18
Fordham University Glee Club Concert, Town Hall (E)

Thursday, March 19
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Friday, March 20
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Orchestral Concert, Paul Stassévitch, conductor, Town Hall (E)

Saturday, March 21
Robert Crawford, baritone, Town Hall (A)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)
Mona Rani and Her Hindu Dancers, Town Hall (E)

Sunday, March 22
Workmen's Circle Chorus, Town Hall (A)
Yehudi Menuhin with Hephzibah Menuhin, Carnegie Hall (E)
Cosmo McMoon, pianist, Town Hall (E)

Monday, March 23
Hart House String Quartet, Town Hall (E)
National Orchestral Association, Carnegie Hall (E)

Tuesday, March 24
Biart Symphony Orchestretta, Town Hall (A)
Chamber Music Ensemble from the Curtis Institute of Music, under direction of Louis Bailly, Town Hall (E)

Wednesday, March 25
Philharmonic Pension Fund Concert, Carnegie Hall (E)
Gil Valeriano, tenor, Town Hall (E)

Thursday, March 26
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Friday, March 27
Philharmonic-Symphony Society, Carnegie Hall (A)
Olive Bond, soprano, Town Hall (E)
Ganna Walska, soprano, Carnegie Hall (E)

Saturday, March 28
Philharmonic-Symphony Concert for Children and Young People, Carnegie Hall (M-11:00)
Neighborhood Music School Benefit Concert, Town Hall (A)
Helvetia Maennerchor, Town Hall (E)

Sunday, March 29
Philharmonic-Symphony Society, Carnegie Hall (A)
Harvard Glee Club and Radcliffe Choral Sosiety in join concert, Town Hall (E)

Charles L. Wagner Discusses Plans Of Artists Under His Management

New York Concert Manager to Present Large Roster of Musicians in Coming Season—Rosenthal Returning for Tour

Charles L. Wagner, manager of outstanding artists, has just issued his list for 1936-37.

"As usual," said Mr. Wagner, "the list is headed by the one and only John Charles Thomas, who is generally known as 'the aristocrat of singers.' Mr. Thomas has just been booked again for Rochester, N. Y., next November, his third appearance there in five years.

"Martinelli comes with us—my first tenor since the McCormack days. Martinelli is still the greatest of the tenors of today and was not made by movies.

"After two years' absence Sigrid Onegin returns with an entirely new program and a record of astonishing European successes, all of which say she is singing better than ever.

"Erica Morini made a sensational return to New York last November after five years' absence. I doubt if any artist in the past season created a finer impression. She will be available for two months between January 10 and March 10, 1937.

"Gieseking asked for one more year's absence in Europe, but will return to America in the fall of 1937. He filled eighty-three engagements last season in twelve European countries, and by December 15 had already over fifty return engagements offered.

(Photo by Ossip Garber)

CHARLES L. WAGNER

Rosenthal Returning

"Our entire attention next year in the piano line is to be given to Moriz Rosenthal. Since the death of de Pachmann and the retirement of Paderewski, Rosenthal is the remaining Titan and last great artist-pupil of Liszt. Next year is the 125th anniversary of Liszt's birth, so Rosenthal's coming is timely. The London notices of this great artist, as late as last November, are astounding. He returns to London in April of this year for a series of historical recitals. A letter just received from Rosenthal from Jugoslavia says that in spite of war, wedding rings and sanctions, he was granted the extreme privilege of giving a concert in Milan and an appearance with the orchestra in Rome. Permission for these concerts had to be granted by Mussolini himself and Rosenthal was the only Polish pianist who had been so honored in these trying times.

"Mischa Elman's tremendous success at his fifteen concertos in five orchestral concerts at Carnegie Hall, New York, this season, seems to have turned the eyes and ears of the entire musical world upon him. He already has the largest of bookings arranged for next season that he has had in several years. Immediately following his last orchestral recital at Carnegie Hall he leaves for the West Coast for six weeks' tour of eighteen engagements.

"The success of Mila Kocova, which began with many drawbacks in the Chicago Opera, where she was forced to go on without a rehearsal and the conductor changed to a chorus leader at the last moment, was suddenly interrupted by her being ordered back to Prague, a command she could not refuse. She had been selected to appear in a special performance of The Magic Flute in honor of the newly elected President of Czechoslovakia, Dr. Benes. Two days later she opened her regular season at the National Opera at their premiere of Lakme. However, she gave five concerts here, all of which were great successes. The Town Hall management in New York will tell you that their public were delighted when she appeared in the Endowment Series. Her opening concert in Lowell, Mass., was so successful that they have asked for her return next season. Bridgeport, Conn., writes that her concert was an outstanding success. Mme. Kocova will return to America next season. The Kocova voice is an unusual voice and belongs with the immortals—the days when singers were real singers. Kocova sings Gilda and Butterfly, Traviata, Lakme and Norma.

Two Novelties

"Oh, yes, we have two outstanding novelties to offer next season; Doris Kenyon will return from her London trip and continue her costume recitals, opening in Detroit, October 16. We have arranged also, to bring over for her return engagement, the Princess Leila Bederkhan, beautiful Oriental dancer, who made such a success five years ago. At that time Mary F. Watkins of the Herald Tribune devoted half a page to her, ending her article as follows: 'She is sensitive, alert, poised, charming. Her dancing is the fabric of memories, of research, of native imagination and feeling.'"

Recalling Mr. Wagner's long and fruitful experience in the field of concert management, the interviewer asked him how he had attained this unique position as individual and "picker of winners." He replied that early in his career, he found two words in the dictionary—K-N-O-W and N-O, and had always used them.

"I have often been accused of 'wise-cracking,'" went on Mr. Wagner. "On one occasion when a friend spoke to me about it, I answered, 'I try to strike the intellectual level of my audience, and there are a lot of mediocre people in the world. Most of my "wise-cracking" is done with managers.' However, I'm almost cured. In a recent announcement I said: 'Our artists are available for the entire United States and some towns in Wisconsin.' I was actually called up and asked if that wasn't a mistake? The inquirer added, 'Wisconsin *is* a part of the United States.' That ought to hold me for the rest of the season." G. R.

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Portland, Ore., Has Dance Events

Angna Enters and Trudi Schoop Ballet Rouse Enthusiasm—Ricci Is Soloist with Symphony Orchestra

Portland, Ore.—The appearances at the Auditorium of two leading exponents of the art of dance-miming, Angna Enters and Trudi Schoop, provided Portlanders with an opportunity to gauge the merits of a cultural medium unfamiliar to the majority of them. Portland has proved itself no exception to the rule which would indicate a nation-wide heightening of interest in the various departments of the dance. Miss Enters and Fräulein Schoop were both royally received.

Angna Enters performed in the Auditorium on January 27 under the Ellison-White auspices, and was the first of the two attractions booked for appearances here as substitutes—and apparently most acceptable ones—for the American Ballet, whose December booking was canceled when the company's nation-wide tour was abandoned. Her mode of entertainment proved to be radically different from anything ever before offered in the city. She gave thirteen of her far-famed "compositions in dance form," among which were numbered the favorite Aphrodisiac, Boy Cardinal, Queen of Heaven, Delsarte, Pavana and Auto da Fe.

Schoop Ballet

Although the Trudi Schoop group proved itself to be as unique as Miss Enters, its performance on February 13, coming barely a fortnight after, has given rise to considerable discussion as to the relative merits of the two attractions and the two extremely diverse types of entertainment. Both Miss Enters and Fräulein Schoop, however, have made this a banner year for Portland dance-lovers.

The Schoop ballet divided its program between the series of Want Ads and the Adventures of Fridolin. The performance was the second attraction of the Ruth Isherwood series.

Orchestra in Chausson Work

With the formal observance of its twenty-fifth anniversary safely out of the way, the Portland Symphony Orchestra, under Willem van Hoogstraten, has buckled down to the task of making large and significant additions to its repertoire. Possibly the most noteworthy of the new additions is the symphony in B flat by Ernest Chausson, which Mr. van Hoogstraten presented in the orchestra's seventh regular subscription concert on February 17. This was the first "new" French symphony heard here in years, and made a memorable impression. The same program also included Mozart's Concertante Quartet for oboe, clarinet, bassoon and horn; the overture to The Bartered Bride and the *scherzo* from Mendelssohn's Reformation Symphony.

Junior Ensemble Appears

Jacques Gershkovitch led the Junior Symphony Orchestra's second concert in the Auditorium on February 8. The program was in several respects a gala occasion for the many admirers of the dynamic Russian who has been the mentor of the junior ensemble for more than a decade. Betty Harter, talented fourteen-year-old cellist of Vancouver, Wash., made a splendid impression as soloist in the Saint-Saëns A minor concerto. A distinct novelty was the premiere of A Stroll in an Ancient Garden, composed by A. Avshalamoff, former Portlander now residing in China. The score was dedicated to Mr. Gershkovitch. Also on the program were the overture to The Magic Flute, Bach's suite in C, Liadow's Baba Jaga, the waltz from Eugen Onegin, a suite of excerpts from Carmen, and excerpts from Act III of Die Meistersinger.

Ricci Is Soloist

The Portland Symphony Orchestra's February 3 concert attracted a near-capacity house, due to the appearance as local debutante and soloist of the phenomenal boy violinist, Ruggiero Ricci. Master Ricci's awe-inspiring performance of Lalo's Symphonie Espagnole, was the high spot of a program which included, in addition, Beethoven's Coriolanus Overture, Bach's B minor suite, Sibelius' En Saga and Berlioz' Benvenuto Cellini Overture.

The orchestra concluded its Sunday afternoon series in the Auditorium on February 9 with a program including Mozart's G minor symphony, Saint-Saëns' Carnival of Animals. Jaernefelt's Praeludium, the Artist's Life Waltzes and Ippolitoff-Ivanoff's Cortege of the Sirdar. Iris Oakley, Portland contralto, was the much-applauded soloist in the presentation of the air, Lord, Have Mercy, from Bach's St. Matthew's Passion. D. L. P.

Vermont Symphony Orchestra Giving Four Concerts

The Vermont Orchestral Association is presenting the Vermont Symphony Orchestra (Alan Carter, musical director) in four subscription concerts in Rutland and Burlington, Vt. The first concerts in both cities were held in January, and the later ones are soon to be announced. Associate conductors of the orchestra are Joseph Lechyner and Paul C. Pelton. The purpose of the organization is the assembling of musicians, both amateur and professional, in the State of Vermont for the enjoyment and production of symphonic music because of the aesthetic, educational and social values accruing therefrom to the members of the state. It is felt that for the professional an opportunity to earn is provided; for the amateur, a chance to gain musical experience. The orchestra is also intended as a group where high school students who have shown marked musical talent and have played an instrument in school orchestras, may continue their musical development after graduation. Composers represented on one of the first programs included Sibelius, Haydn, Leoncavallo, J. Strauss and Chabrier.

Josef Hofmann Leaves for Southern Tour

Josef Hofmann who has been enjoying a week's rest following his New York recital in Carnegie Hall on February 8, has gone on a tour of the South and Southwest, opening February 18, when he played at Coker College, Hartsville, S. C., and also including concerts in Savannah, Houston, San Antonio, Austin, Abilene, Waco, and Denton, Tex., during the week of February 24. He will also be heard in Wichita, Kans., Little Rock, Ark., St. Louis, with the St. Louis Symphony Orchestra, and Milwaukee and will return to Philadelphia for a concert in the Academy of Music, on March 13. Later dates include Brooklyn, March 18; Summit, N. J., March 20; Washington, D. C., March 22. On March 15 Mr. Hofmann will be the soloist in a radio concert.

The Dresskells in Two Programs

Lucile Dresskell, soprano, and Miles Dresskell, who plays violin and viola d'amore, appeared February 6 in a group of old-time works by Pergolese, Scarlatti and Ariosti, for the Alpha Gamma Chapter and Beta Gamma Chapter at Teachers College, Columbia University, New York. Preceding this engagement, Lucile Dresskell sang on a program for the Scottish Rite Workers at the Hotel Astor, New York. On both occasions Sara Knight was at the piano.

Downtown Music School Scholarship Awarded

The violin scholarship offered to the Downtown Music School of New York by Max Pollikoff has been awarded to Archie Levin. Along with the scholarship, he also is to be given lessons in harmony and ear training.

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Philadelphia Orchestra Premiers New Piano Concerto by Pizzetti

Molinari Conducts Modern Opus With Alexander Kelberine as Soloist, and Introduces Whithorne Tone Poem—Classic Operas Performed by Marionettes—Young Pianist in Recital

PHILADELPHIA.—The Philadelphia Orchestra concerts of February 14 and 15, marked the last appearance of Bernadino Molinari as guest conductor this season.

The program held two novelties—one of them receiving its American premiere. This was Ildebrando Pizzetti's concerto for piano and orchestra, in which the piano part was ably played by Alexander Kelberine of Philadelphia. The concerto is one of Pizzetti's most recent works, and contains many fine moments. The piano is treated less like a solo instrument than as a part of the orchestra, but it is cleverly used and under Mr. Kelberine's skillful hands it carried its message effectively. The orchestral parts are written with a full knowledge of the possibilities of the modern orchestra and contribute greatly to the emotional atmosphere. Mr. Kelberine was recalled many times.

The other novelty was Emerson Whithorne's symphonic poem, The Dream Pedlar, which is definitely program music, cleverly written. Although modern, it is not obtrusively so, while the melodies, though short, are pleasing. Mr. Molinari gave it an excellent reading, and the audience received it cordially. Mr. Whithorne was present and was called to the stage many times at the close.

The other orchestral numbers on the program were: the sprightly overture to The Secret of Suzanne by Wolf-Ferrari, the Strauss tone-poem Don Juan, splendidly interpreted by Molinari, and Paganini's Perpetual Motion in the conductor's arrangement. All were well received.

MUSIC AND MARIONETTES

An event of more than ordinary interest took place in the Cosmopolitan Club on February 16, before a select audience, when Frank and Elizabeth Haines presented a performance of three works of the great masters, with marionettes. One of the operettas was written originally for marionettes, reminding the adults of today that puppet shows are not for children only. Bastien and Bastienne by Mozart was the work referred to, and like the other two was finely done. Bach's Coffee Cantata, and Schubert's Der Hirt auf dem Felsen also proved more than delightful. Of the three, perhaps the Schubert was the most popular, doubtless because of its extremely melodious, happy nature. The vocal parts were sung behind the scenes by Dorothy Fox, and Marie Zara, sopranos; Edward Rhein, baritone; Robert Topping, tenor; with Suzanne Barbey playing the piano accompaniments for each, and John Booth the clarinet obbligato in the Schubert work.

The marionettes are entirely the creation of Mr. and Mrs. Haines, as the former carves them by hand and the latter dresses them. The stage, scenery, furniture and all appointments are made by these two clever artists, and are so perfectly proportioned and in keeping that it creates real illusion. The puppets were so skillfully managed that they seemed to move with almost human motion, and the co-ordination of puppets and music was truly remarkable.

A performance of this kind, with fine voices such as these, taking the parts, is far more enjoyable than many performances of opera that have been witnessed throughout our country.

VINCENT LUDWIG PERSICHETTI IN RECITAL

Vincent Ludwig Persichetti, young Philadelphia pianist, gave a recital in the Academy of Music Foyer, on February 17, before a large and enthusiastic audience.

Mr. Persichetti exhibited an unusual pianistic talent, and the ability to reach his audience with that "something" so necessary to any artist's success. He had more than good technic, good tone and good interpretation. Those qualities make for excellent performance by any soloist, but there was an inner flame which shed its radiance through each number presented.

The program was refreshingly unhackneyed, holding many rarely heard, but exceedingly interesting works. The opening number was prelude and fugue on the name of BACH by an unknown composer of the eighteenth century, in which the fugue was played with splendid clarity. Following this came the Brahms sonata in F sharp minor, also well presented. Evocation by Alberto Jonas was given a fine interpretation, leaving one with a feeling of definite uplift. Mendelssohn's Song Without Words (op. 19, No. 1) exhibited a deep rich tone, while the Scarlatti Rondino which followed was played with the utmost delicacy and clarity. As the final number of the second group, Mr. Persichetti played the delightful sonata in E minor of Grieg, in which he did some of his best work. An excellent rhythmic sense, fine dynamics, contrasting moods, and again a fine tone all combined to make a superb performance.

The final group consisted of Chopin's Posthumous Valse in F sharp minor, Scherzo-Valse by Chabrier, Mouvements Perpetuels by Poulenc, a beautiful nocturne (op. 51, No. 3) of Sibelius, and the extremely difficult Mazeppa Transcendental Etude of Liszt. In this Mr. Persichetti revealed a powerful technic. Three encores were demanded by the enthusiastic listeners.

M. M. C.

RADIO HIGHLIGHTS
Dialed by M. L. S.

The Saturday magazine section of the New York Journal yields some heart-rending revelations of how the male charmers of radio are besieged by "Studio Marys" (feminine for "Stage-door Johnnies"), who send them 5,000 valentines, pursue them all over the country and bombard them with all kinds of proposals, honorable and otherwise. Among the data contained in this article we learn that Bing Crosby, who seems to be No. 1 crooner, counts among his enormous female following, mostly girls of fifteen to twenty years of age; when they reach twenty-five, they begin loading the mail with fan letters to Nino Martini. . . . Another write-up in this publication reveals that Helen Hayes' playwright husband, Charles MacArthur, is so affected by the sweet and sappy lines of her weekly serial, The New Penny, that he is often moved to take Beatrice Lillie or some other kindred spirit and visit the studio where Miss Hayes is broadcasting. They silently heckle the imperturbable Helen by making the most frightful faces their imaginations can conceive, in the hope that they may catch Miss Hayes' eye and make her miss a line. They have not yet succeeded, but live in hope.

The General Motors headliner for Sunday evening (WEAF) was Nelson Eddy, appearing with the General Motors Orchestra and Erno Rapee. In glorious voice, the baritone was heard first in Du Bist so Jung by Wolff, and also included the Serenade by John Alden Carpenter. He also sang a setting to a Kipling poem (not the Road to Mandalay). . . . The Ford Hour (WABC) presented Ezio Pinza, basso of the Metropolitan Opera, as the protagonist with the Ford Symphony Orchestra and Chorus under Victor Kolar. The broadcast had something of a brimstone flavor, what with the program leading off with the prologue from Boito's Mephisto and Mr. Pinza later bringing Gounod's tonal Beelzebub into the program by singing the Serenade from Faust. The eminent basso (who also sang some other numbers of a less satanic nature) was at the top of his vocal powers.

The Master Musicians feature of WOR brought to the microphone the keyboard pair, Vera Brodsky and Harold Triggs. They were heard first with the orchestra conducted by Alfred Wallenstein, and later alone in two Brahms Hungarian Dances and the Tarantelle of Rachmaninoff. Their performance was notable for its perfection of ensemble, unity and precision of attack. They have absolute surety, and the interlacing themes set forth by the two pianos are as congruous and sensitively balanced as if sent forth from a single instrument.

The younger generation received recognition by Lawrence Tibbett on Tuesday night (February 18) in his regular WABC broadcast, when he included several songs dedicated to children. These included selections from the Chinese Mother Goose Rhymes of Bainbridge Crist. The versatile Mr. Tibbett proved an admirable interpreter of music for children—he knows how to emphasize humor and drama and give the proper emphasis to each note and phrase. He also sang a musical setting of Kipling's lines about Old Man Kangaroo from the Just-So Stories. . . . The rest of his broadcast was for mere adults, and therefore much more routine.

Rudy Vallee's Thursday evening Variety Hour (and the series is not miscalled, presenting, as it does, entertainment ranging from the offerings of concert artists to personal appearances by Joe Louis) on February 20 included the dramatic sketch of Mozart on his deathbed which Leonard Liebling wrote for recent production at the Lamb's Club. The little play, whose personnel embodies Constance Mozart and friends and pupils of the ill-starred but lovable composer, was produced with finesse and dignity.

New York Concerts

(Continued from page 17)

Sarita Sarita, interpreter of Spanish dances, appeared in recital at the Vanderbilt Theatre on Sunday evening. To accompaniments furnished by Antonio Perez, guitarist, and Ricardo Romero, pianist, the dancer presented a tastefully selected program. The musical background offered for her performance listed works by Ricardo Romero, Lecuona, Azagra and Badajoz.

With her customary grace and charm, Sarita delighted her audience, winning their favor in her opening item, Sol y Sombra, and retaining their approval through the entire group. Hers is a talent capable of exhibiting the terpsichorean art of the Latins with all its traditional gaiety, intensity of emotion and drama. Each of her characterizations was treated individually and with such distinction as to set forth every divergent mood with authenticity and clever impersonation. Sarita is also to be commended as an actress of marked finesse, for she enlivens her portrayals and adds to them a touch of intimacy and reality with facial expression and appropriate gestures. Her technic deserves much praise in its freedom of motion, keen response to Spanish rhythm and faithful attention to detail. The popularity of this artist was assured by the frequent bursts of applause which she evoked and by the consistent demand for encores which prevailed. Mr. Romero and Mr. Perez, as instrumental soloists of the evening, were heard in Lecuona's piano opus, Malaguena, and the Sabico composition for guitar, Fandanguillo.

Martha Graham Martha Graham and her company of twelve dancers gave the first of two recitals at the Guild Theatre in the evening. Of special interest was Horizons, a suite of four solo and group dances, with music by Louis Horst. This number, dealing with the American scene, occupied one half of the program. The remainder included such numbers as Celebration, Sarabande, Frontier, Imperial Gesture and American Provincials. A large and enthusiastic audience attested to the popularity of this gifted dancer and her company.

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Unusually Large Attendance Marks Chicago Recital Week

Nelson Eddy's Concert in Orchestra Hall Draws Record Throng—Golschmann Makes First Local Appearance as Conductor of Visiting St. Louis Orchestra—Resident Symphonic Forces Heard in Interesting Programs

CHICAGO.—Harry Zelzer, the astute local impresario, brought Nelson Eddy for a song recital in Orchestra Hall on February 15. A sold-out house with hundreds seated on the stage greeted the popular baritone upon his debut as recitalist. We have often stated that the size of an audience should not be played up in a paper devoted exclusively to music, yet the huge gathering assembled for the Eddy recital has news value inasmuch as since 1929 not one recitalist appearing here has proved such a box-office attraction as this radio-screen idol.

Mr. Eddy is much at home on the concert stage, where his deportment is a model of elegance and refinement. His varied program was admirably sung. Especially praiseworthy was his delivery of the recitative and aria, Non piu andrai from Mozart's Marriage of Figaro. The German group—comprising Erich Wolff's Du bist so jung, Brahms' Vergebliches Ständchen and Strauss' Morgen and Cäcilie—revealed the manifold vocal virtues of a singer who may well be classed as a musician and interpreter of the first order. If Mr. Eddy's enunciation of the Italian and German was clear, his English diction was equally pure in songs by Chadwick, Quilter and Bridge.

Notwithstanding what may have been said and written concerning singers appearing before the "mike," we really believe that broadcasting has taught many American singers how to enunciate the English language, and Eddy's success was in a measure due to his ability in projecting the words so distinctly. A sense of humor and a note of pathos and tenderness were also discovered in the many encores given throughout the evening, as not only were extras added at the close of each group but additional songs were presented in lieu of repetitions. Mr. Eddy's voice, not stentorian as to tone, carried to the most remote nooks of the large hall, even in exquisite pianissimos. It is used with marked ability so as to express the mood of every song. Mr. Eddy has the good fortune of having for accompanist Theodore Paxson, who not only supplied fine assistance at the piano, but shone in his own light in piano solos.

GOLSCHMANN AND ST. LOUIS ORCHESTRA IN VISIT

Vladimir Golschmann and the St. Louis Symphony Orchestra invaded Orchestra Hall on February 16 and were greeted by an audience of unusual dimension which buoyantly fêted them. Many years have elapsed since the St. Louis Symphony Orchestra had honored us with a visit, and though the French conductor who heads the organization has appeared as guest in many American cities, this concert marked his debut here. For the occasion Mr. Golschmann had prepared a program designed to bring out not only the tonal quality of the organization at his disposal, but also to exhibit his own prowess as a leader of the old and modern schools.

The Bach toccata in D minor, as arranged by Alexandre Tansman, though opening the program auspiciously, has in its adaptation lost much of the Bach atmosphere. The main test for the orchestra came in the Brahms C minor symphony. Mr. Golschmann's reading is essentially original. His conception is flamboyant, vivid, bold in treatment and powerful, but nevertheless comprehensive and most interesting. We were served Brahms in a different version from the traditional one, but Mr. Golschmann did not err in his departure from the beaten path inasmuch as his interpretation revealed the sincere artist, profound musician and skillful conductor.

Mr. Golschmann's hands are eloquent; his beat, easy to follow, pulsates with the energy of youth, and his personal magnetism inspires his men and ingratiates him with the auditors. There is nothing ostentatious in his make-up and he obtains thunderous climaxes and lofty pianissimos without undue use of gesture. Vociferous was the acclamation of his auditors at the conclusion of the symphony and after taking several solo bows, Mr. Golschmann returned time and time again to the stage, sharing the demonstration with his men.

The Prokofieff Symphonie Classique, the Debussy L'Apres-midi d'un Faune prelude and the symphonic fragments from Ravel's Daphnis and Chloe featured the second part of the program and were magnificently played, denoting the versatility of the conductor and the efficiency of the orchestra.

ELSIE ALEXANDER IN RECITAL

One of Chicago's foremost resident pianists was again introduced after several years' absence when Elsie Alexander gave a piano recital in Kimball Hall on February 16. Heard in her first group, comprising the Bach-Liszt A minor prelude and fugue, Scarlatti's E major capriccio, Beethoven's G major rondo and Mendelssohn's Characterstück, Miss Alexander disclosed anew pianistic qualities far above the average. Fleet fingers, impeccable technic, sane and interesting interpretations are among her salient qualities. Had Miss Alexander played on a good instrument, we might rhapsodize over her touch, but the tone she drew from the piano was somewhat metallic. A comfortably large audience received the pianist cordially.

RUTH PAGE AT CIVIC THEATRE

Ruth Page is a name to conjure with in this part of the world. Though Chicagoans had previously been charmed with her presentation of Aaron Copland's Hear Ye, Hear Ye, the Schubert Love Song, Jacques Ibert's Gold Standard and Ravel's Iberian Monotone, a sold-out house applauded her and her cohorts of fine dancers at the Civic Theatre on February 18.

Ruth Page delights in the ultra-modern school, in which field she holds a predominant position. She is an interpreter who visualizes the music of such composers as Copland, Ibert and Ravel, and who builds choreography that blends homogeneously with the rhythmical yet cacophonous music penned by these contemporaries, creating imaginative pictures well depicted through the medium of the dance.

CHAMBER MUSIC ASSOCIATION SERIES CLOSES

The Chicago Chamber Music Association, which has done so much for the cause of ensemble music in this city, chose the Mischakoff String Quartet for the closing concert of its series in Orchestra Hall foyer, on February 18. Only two composers were programmed—Smetana and Schubert. The former's quartet in E minor was played in a satisfactory manner, and the latter's C major quintet afforded an opportunity to hear anew Daniel Saidenberg, cellist of the Chicago Symphony Orchestra, who was the associate artist.

THE WHITNEY ENSEMBLE'S NBC blue network program of Saturday mornings will be discontinued for the next two months to enable the organization to fulfill concert engagements on a nine weeks' tour. Under the direction of NBC Concert Service, the Whitneys will play in the East, the Middle West and the South. The ensemble comprises Robert S. Whitney, pianist, and his four sisters—Noreen, first violin; Edna, viola; Edith, second violin, and Grace, cello. The Whitney radio program has been listed in the Select Radio Programs of the Institute of Audible Arts. (Photo by Maurice Seymour.)

CHICAGO ARTISTS ASSOCIATION PROGRAM

The Chicago Artists Association, of which Harriet Case is president, presented Grace Desmond Holland, Loula Jay Samson, Glenn Bennett, Eugenie Covert, Minnie Cedargreen Jernberg, Elizabeth Hagberg and Lillian Smith in Curtiss Hall on February 18. Owing to other duties, we were able to hear only Glenn Bennett, tenor, who is soon to appear as soloist with the Apollo Club in Orchestra Hall. In his singing of My Lovely Celia by Munro, Clouds by Ernest Charles and Ah, Moon of My Delight from Liza Lehmann's In a Persian Garden, the young singer disclosed a voice of uncommon beauty, wide in compass, steady and used with rare understanding for one who only recently reenforced the professional ranks. To those qualities Mr. Bennett adds a clear English diction and interpretative gifts far above the ordinary. Ruth Bennett supplied fine accompaniments and both received warm plaudits from an audience consisting primarily of music teachers.

ORCHESTRA PLAYS STRAUSS PROGRAM

A program composed entirely of works by one composer is often tedious, yet Dr. Frederick Stock, a master in program building, chose for the February 20 and 21 concerts to present five compositions by Richard Strauss. In the first part of the program, the Serenade for wind instruments, composed when the master was seventeen years of age, served as an introduction to On the Shores of Sorrento from the symphonic fantasia, Aus Italien, composed when Strauss reached his twenty-second birthday. The tone poem, Thus Spake Zarathustra, written ten years later, showed the musical development of the master and if for no other reason, the concert had a historic interest. It was made doubly enjoyable by a glorious presentation of the tone poem, Don Juan, and the rondo, Till Eulenspiegel. Most of the noted conductors of our days are fine interpreters but few can obtain manifold colors in tone which Dr. Stock achieves. A Strauss program, therefore, was a happy choice, as it afforded opportunity for the display of nuances and tints in all the hues of a kaleidoscopic rainbow.

MUSICIANS CLUB OF WOMEN

Louise Brabant and Lucille Long, sopranos; Lucille Turner Parkhill and Stella Roberts, violinists, and Marion Hall and Miriam Allen, pianists, gave the regular program of the Musicians Club of Women at Curtiss Hall, on February 17.

HENIOT LEVY CLUB

A feature of the Heniot Levy Club's program of February 21 was the sonata for violin and piano from Mr. Levy's pen which the pianist-composer played with Stella Roberts, violinist. Beatrice Eppstein played the Paganini-Brahms variations and Helen Sanford interpreted her own piano concerto with Mr. Levy at the second piano.

DE PAUL SCHOOL OF MUSIC NOTES

Dorothy Schild, soprano, student of Margaret Lester, gave a recital in the Little Theatre on February 23. Lillian Michuda, soprano, student of Monica Mast Boggs, and Sol Zimberoff, violinist, student of Morris Gomberg, gave a recital on February 16 in the Little Theater. Freddie Lee White, soprano, student of Blanche Barbot, assisted by Miriam Folloder, pianist, student of Walter Knupfer, gave a recital in the Little Theater on February 13. Richard Czerwonky, of the violin faculty, will give a recital at the Wisconsin State Teachers' College on March 5.

OMEGA CHAPTER OF SIGMA ALPHA IOTA

One of the lively spots in Chicago's music student activity these days is Omega Chapter of Sigma Alpha Iota, which in keeping with Chicago-Bush Conservatory's progressive standards, is making fraternity history with its accomplishments. Omega's chorus sang at S.A.I.'s inter-chapter musicale at the Allerton on February 16. On February 19, Omega awarded a scholarship with Elsie Alexander for the second half of the school year. On March 1 a musicale was given by Sonia Sharnova, soprano of the Chicago Civic Opera, who is one of Omega's new honorary members, and Roberta Hayes, pianist, at the home of Mrs. Cora Ryerson, Park Ridge, Ill. On March 7 comes the annual initiation ceremonies and banquet. The chapter newcomers include six actives, two honoraries and one patroness.

ELSE HARTHAN ARENDT STUDIO NOTES

The Bach Singers, directed by Else Harthan Arendt, are giving a concert on March 12 at Wheaton College. Mignon Mackenzie, instructor at the college, will appear as soloist with the group. The Singers gave a program at the North Austin Lutheran Church, on February 9. Leona Glovatsky, soprano, appeared in a joint recital with Mr. Krantz, pianist, at Sherwood Music School, on February 18. Lois Wallner, soprano, gave a program at a Phi Beta sorority party, February 14, at the home of Mrs. Morrison in Evanston. Marie Saviniemi was heard in joint recital with Gladys Zerbel, pianist, at the Sherwood recital hall on February 25. Charline Averill, contralto, sang a group of solos at the February 4 meeting of the Western Springs Music Club. Maxine Lagerstrum, contralto, appeared for the second time this season before the Edgemere Woman's Club, giving a program at the Edgewater Beach Hotel, February 14.

CHICAGO GRAND OPERA COMPANY

Word comes to this desk that Jean DeKeyser has incorporated the name of the Chicago Grand Opera Company in Springfield, Ill., and with the chart in his pocket he is now extending his territory to the East and West. This month the DeKeyser venture has been heard by audiences in Rockford, Ill., and South Bend, Ind. Members of the Chicago Civic, Metropolitan and San Carlo opera companies form the personnel of the new enterprise, of which Dino Bigalli is musical director. Coe Glade sang Carmen with the company to the Don Jose of Edward Molitore, and Rigoletto was presented with Mildred Gerber as Gilda, Wilfred Engelman in the title role and Molitore as the Duke.

RENÉ DEVRIES.

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American Singer Finds New Opportunities In Musical Productions of This Country

Helen Jepson, Soprano of Metropolitan, Tells of Her Career in Opera and Concert—Received Training at Curtis Institute

The star governing the destinies of American artists is in the ascendant these days. In all branches of music there is evidence of the awakening of a national spirit, which has ample justification in the work of native exponents of tone. Among the singers recently to attain prominence is Helen Jepson, young soprano of the Metropolitan Opera, who made her debut last season in In the Pasha's Garden.

Miss Jepson is already established in opera, recital, oratorio, and the radio, and she is under contract to enter the motion picture field. She finished her 1934-35 season by singing operatic roles in mid-land cities, including Faust in Detroit; and appearing as soloist in the Cincinnati and Ann Arbor Festivals. In Cincinnati she took part in the world premiere of Dumler's Stabat Mater, as well as the Bach St. Matthew Passion. Another Bach performance for Miss Jepson last year was with the New York Oratorio Society in Carnegie Hall, New York, when they gave the B Minor Mass.

(Photo by Ray Lee Jackson, NBC Studio)

HELEN JEPSON

Early Musical Training

One of the prominent of the graduates of the Curtis Institute of Music, Philadelphia, Miss Jepson was introduced into that school by Horatio Connell, of Philadelphia, with whom she had been studying at Chautauqua, N. Y., during his summer class there.

"Mr. Connell was the first to see possibilities in my voice," Miss Jepson said, "although since I was a child I had been singing at local entertainments in my home town of Akron, O. My family were all musical. Two of my aunts were in vaudeville, one playing the violin and one singing, and another was an organist. My mother played the piano and she and my father were interested in the musical activities of the town and were the moving spirits of many amateur performances of operetta and similar productions. Often I took part in these, and the early stage experience proved beneficial after I went to Curtis Institute and began to add professional polish to my efforts in this line."

At the Curtis Institute Miss Jepson studied voice for five years with Mr. Connell. She had opera coaching for an equal length of time from Richard Hageman. Wilhelm von Wymetal was one of her coaches in operatic acting. Besides the major studies, she took five years of piano; theoretical subjects embraced theory, sight singing, dictation, harmony and solfege. She had training in English diction, German, French and Italian grammar and diction, and general diction which covered any language. Fencing, dancing, stage deportment and Eurythmics were also in her list of activities. Miss Jepson's Curtis scholarship included several summers at Chautauqua, where she continued her work with Mr. Connell. It was there that she was selected to sing Suzanne in the Secret of Suzanne with the Chautauqua Opera Association, conducted by Albert Stoessel, and she afterward appeared in this role with Nelson Eddy in Philadelphia.

"When I had received sufficient training," Miss Jepson went on, "my Curtis instructors obtained for me engagements with the Philadelphia Grand Opera Company. I also sang as soloist with the Philadelphia Orchestra, the New York Philharmonic, Baltimore Symphony, Princeton Symphony, and the Chautauqua Symphony Orchestras, under the batons of Leopold Stokowski, Eugene Goossens, Fritz Reiner, Albert Stoessel, Alexander Smallens and Richard Hageman. I had concert and recital experience in the Curtis concert courses in towns near Philadelphia, in the programs given in Casimir Hall of the school and experience in radio on the institute programs.

"Hence, when I was given the opportunity that was mine in my Metropolitan debut, I had a background of several years' professional experience."

Favors New School of Acting

Miss Jepson is an exponent of the new school of operatic acting, which precludes "windmill gestures" and all the old dramatic art.

"With the increased public interest in opera that radio and sound pictures have brought about, singers must give thought to satisfying a much larger potential audience, and one which has been educated through the movies to expect convincing dramatics and pleasing appearance. Unwieldy tenors and bulky sopranos are not welcome since opera patrons have become convinced that a slender, personable singer may possess all the vocal virtues. It is necessary, too, to give consideration to the psychology of the role and the power and climax of the story. It is the salvation of opera, I think, that its present evolution is coming about."

In her careful observance of these principles, Miss Jepson has completed a course in make-up. She also is acquiring a collection of fine wigs, made by individual design to follow exactly the natural hair-line of the wearer. She takes great pains to costume each role with taste and effectiveness. "Of course, all this is only supplementary to the vocal excellence that every singer should maintain as the primary consideration, but in striving toward a perfect art, every element should be pleasing and congruous."

M. L. S.

Music Notes from Coast to Coast

CALGARY, CAN.—Inaugurating the New Year season on January 21, Ruggiero Ricci, boy violinist, demonstrated to local music lovers what could be accomplished with a violin in the hands of an eminent protagonist. Commencing with works of Farfatte, increasing astonishment was manifested as the intricacies of Hubay, Kreisler-deFalla, Pagannini-Kreisler, Brahms and the ever present Mendelssohn concerto rippled easily and naturally from an excellently trained bow. In memory of King George V, who had passed away a few hours earlier, young Ricci played in dignified style a prelude of Max Bruch's. This was one of the most satisfying programs heard here this season.

An auspicious recital took place January 16, in Central United Church, when Odette de Foras, soprano, a local girl who has appeared at Covent Garden, London, in leading dramatic roles for several years past, appeared in a program comprising operatic and lyric literature. Some exquisite delineations of modern composers were demonstrated in the songs of Chausson, Faure and Ravel in the French group, and Parry, Keel and Hadley's strange setting of Thomas Hardy's The Woodlanders, in English. Miss de Foras' splendid training and vocal equipment lent freshness to arias from the pens of Wagner, Weber, Puccini, Gounod and Verdi. Assisting artists were Kathleen Tierney (violinist), Phyllis Clark (organist) and Annie Glen Broder (accompanist).

The second concert of the Calgary Symphony Orchestra under the dynamic conductorship of Grigori Garbovitsky, was played to a capacity audience in the Grand Theatre, February 4. Contrary to expectation, the orchestra did not measure up to its previous standard and a resultant disappointment was felt, redeemed momentarily in the beautiful Andante Cantabile from Tschaikowsky's string quartet, arranged for full orchestra. Beethoven, Glazounoff, and Wagner (prelude to Act III of Lohengrin) were the other composers represented. Again the appealing art of Odette de Foras was revealed in two arias, Ritorna Vincitor (Aida) and Leise, leise (Der Freischütz), in which the orchestra offered fine accompaniments.

F. D. F.

SASKATOON, CAN. — Continuous sub-zero weather since the New Year has been no deterrent to the size and enthusiasm of the audiences attending recent music events. The first event of its kind was the musicale given by the Musical Art Club at The Bessborough. The forty below zero weather had no effect on the attendance from the senior club and its six branches. A feature of the program was the record given by James Eby of his trip to the New York music season as holder of the club's first music travel scholarship.

The Welsh tradition of beautiful singing was upheld by the Romilly Boys. Of lovely timbre, the voices of the boys were true and clear, and in the Welsh songs many lovely effects were attained. Solos by George Hale and Jackie Rees, the latter in a duet with Islwyn Jones, gave variety to the program.

In token of respect to the passing of King George V the Saskatoon Symphony Orchestra, directed by Arthur Collingwood, opened their program with Handel's Dead March in Saul. This group of musicians, which has gained favor with local audiences this season, also played overtures by Mozart and Thomas, Beethoven's first symphony and Bizet's L'Arlésienne Suite. The soloist, Kenneth King, offered songs by Stanford, and the University Choral Society appeared in several numbers.

At the January meeting of the Music Teachers' Association Reginald Bedford gave a talk on the music heard during his four weeks' visit in New York.

Elizabeth Morrison gave the address on French Music at the Women's Musical Club. Evelyn Eby and Dorothy Overholt were in charge of the program.

In aid of music for children of the unemployed, G. C. Palmer arranged a concert comprising choral numbers by the Beaver Choir, the Legion Ladies' Chorus, an instrumental trio and violin duets by Daisy Palmer and Joseph Lichstein. Other assistants were Frances Cumming, soprano; Janet Palmer, cellist, and Vivian Collard, pianist.

Dewi Jones, Welsh boy soprano, assisted by the Albani Choir, conducted by Helen Davies Sherry, and Arthur Bates, organist, appeared in an interesting program. He was particularly fine in two Handel arias and the Welsh folk songs.

L. G.

Walter Spry for Summer Session at Converse College

Walter Spry, head of the piano department of the school of music at Converse College, Spartanburg, S. C., has been engaged for the six-week summer term beginning the middle of June. Mr. Spry has held many master classes for pianists in the South.

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Beethoven's Ninth Symphony Provides Major Event in Seattle Music Season

Resident Orchestra, Chorus and Soloists Present Gigantic Work under Cameron—Josef Lhevinne, Loudon Greenlees and Others Appear with Ensemble

SEATTLE, WASH.—Climaxing a successful and ambitious season, Dr. Basil Cameron and the Seattle Symphony Orchestra presented the Beethoven ninth symphony to Seattle audiences for the first time on February 1. More than 2,000 people were turned away from the Civic Auditorium, unable to gain even standing room for the event. The chorus of 400 trained voices and the orchestra performed magnificently. The choral finale was an inspiring example of the possible effect of superb music on an audience eager to receive its message. The soloists in the finale were Margaret Moss Hemion, soprano; Gertrude Warner, contralto; James Harvey, tenor and August Werener, bass. As the first number of the evening, Dr. Cameron offered the more delicate and graceful first symphony of Beethoven.

HANSON WORK INTRODUCED

The official closing concert of the season was February 3, when Howard Hanson's Romantic Symphony was given its first Seattle audition. Dr. Cameron endowed the work with such a virile interpretation that surely none of its poetic content or its dramatic emotional effects were lost. There are modern works presented more as a sense of duty than from conviction of their merit, yet with this work, one knew that it was offered from sheer pleasure and understanding of its content. By way of contrast the Mozart Figaro Overture was included with the Carnival of the Animals (Saint-Saëns) on the first half of the program. Two Bach numbers, Andante (arranged by Stock), Praeludium in E major (arranged by Sir Henry Wood), the Sibelius tone poem, Swan of Tuonela, and the Chabrier España were used to conclude this stirring concert.

Loudon Greenlees, bass-baritone, was assisting soloist with the orchestra January 20, when he was heard in several arias including selections from Handel, Boito and Giordano. Major Greenlees was in excellent voice and sang in flawless style. It was his second appearance in Seattle, having been presented last season under the auspices of the local chapter of Pro Musica. The Scheherazade Suite (Rimsky-Korsakoff) and the C major symphony (No. 41) by Mozart were included on the program.

The children's concerts on Saturday mornings during January were well attended and in the main, were selected from the Saturday evening popular concerts, with explanatory notes to add interest for the young folks.

LHEVINNE PLAYS CONCERTO

Josef Lhevinne drew a tremendous audience to the Civic Auditorium for his appearance in the Tschaikowsky B flat minor concerto. He also played a group of Chopin solos, all of which were spiritedly given and enthusiastically received.

Berthe Poncy Jacobson, pianist, appeared in the Symphonic Variations (Franck) in the orchestra's concert at the Moore Theatre, January 12. With an especially large following due to her association with the Cornish School, her artistic playing more than merited the ovation she received. Eight recalls to the platform, however, could not elicit an encore.

CHORUSES ASSIST ORCHESTRA

Other outstanding features of the Saturday evening concerts of the orchestra at the Civic Auditorium have included several choral groups. First there was the chorus from the University of Washington numbering 140, and directed by C. W. Lawrence, which created a fine impression in the singing of Song of Faith (John Alden Carpenter) with orchestral background. This work contains a spoken narrative composed of authentic selections from George Washington addresses, which was read by Ted Bell.

A chorus of 400 specially trained High School students was featured January 11, offering many selections from the great choral masterpieces with orchestral accompaniment. Psalm 150 (Franck) with And the Glory of the Lord (Handel) were outstanding in excellence of performance.

One other featured soloist to appear during the past month was Junior Rosen, talented son of Moritz Rosen, dean of violin teachers of the Northwest. Young Rosen played last year with the orchestra and created a splendid impression while this year his performance of the Tschaikowsky violin concerto showed poetic insight. His ability in technical passages was extraordinarily able.

ANGNA ENTERS DANCES

The Cecilia Schultz series again scored, in the presentation of Angna Enters whose "episodes" are the most unique dance descriptions, the most satisfying pantomime that have ever been in Seattle. With Kenneth Yost at the piano, Miss Enters was able to keep her audience in a perpetual state of admiration for her art. As the first of a dance series which the Schultz management is bringing, this program was indeed an auspicious choice—and is to be followed by Trudi Schoop and Martha Graham.

RESIDENT ARTISTS PRESENTED

The annual winter concerts of the Philomel and Apollo Choral Clubs, both directed by R. H. Kendrick, were presented during January. The remainder of the season will be spent in preparation for their joint concert in May.

Pro Musica presented August Werner, bass-baritone, in an all-Grieg program of songs recently. Mr. Werner had the privilege of coaching his songs with Mrs. Edward Grieg and as a result his concert was exceedingly effective and interesting.

Associated Studios has been presenting a number of recitals lately, outstanding of which have been the appearance of Marian Hyatt and Francesse Smith, pianists, pupils of John Hopper, and Gwinfil Morris and Johanna Schmidt, vocal pupils of Ella Helm Boardman.

James Harvey, tenor, accompanied by Arville Belstad, gave a song recital at Plymouth Church. Possessed of a satisfying voice of rich quality, Mr. Harvey acquitted himself in excellent fashion.

John McDonald Lyon, organist and choirmaster of the St. James Cathedral, gave one of his evening organ recitals on February 9. Though playing Bach, he included several unfamiliar works by Jacob, Russell and Fritz Lubrich which were deeply appreciated. J. H.

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Josef Hofmann Appears in Wilmington Concert

WILLMINGTON, DEL.—A memorable concert was given here by Josef Hofmann, pianist, on February 4, an occasion which Wilmington owes to the Delaware School of Music, the sponsor of the evening. The eminent pianist appeared at the Playhouse and offered a program compounded to display his superlative art and to draw his listeners surely under his spell. Beginning with the Handel variations in D minor, he went on to Melody (from Alceste), Gluck-Sgambati; Chorus of the Dervishes from The Ruins of Athens (Beethoven-Saint-Saëns) and a Beethoven sonata. The central part of the list was dedicated to Chopin, entailing all twenty-four preludes. Finally came pieces by Dvorsky, Rubinstein and Liszt.

Perhaps the most outstanding performance was the magnificent exposition of the long chain of preludes. Delivered without pause, the shifting moods, the melodies, brilliant, tender or nostalgic, were presented with consummate taste and rare and sensitive feeling. Of the Hofmann technic it is scarcely necessary to speak. This phase of his keyboard mastery was flawless, an ideal medium for the expression of his concepts. The classicism of the first two numbers was outlined with fastidious observance of style. The Beethoven excerpts gave an expertly drawn contrast between Beethoven in program music and Beethoven dealing in absolute tonal terms. The audience was avid for encores, and Mr. Hofmann was generous with extensions to his printed list. W. K.

EZIO PINZA,

basso of the Metropolitan Opera, who is to sing the role of Oroveso in Norma, is the bass soloist in the Verdi Requiem to be performed by the New York Philharmonic Orchestra under Toscanini on March 5, 6 and 8. Mr. Pinza received his early operatic training under Toscanini at La Scala when the latter was conductor there. The New York Philharmonic Orchestra appearance will be one of Pinza's last in the United States this season. At the end of the Metropolitan season he sails for England to appear at Covent Garden in London, and he also is scheduled to give several performances of Don Giovanni in Paris under Bruno Walter. During the summer Pinza is to make a ten-week concert tour of Australia, giving a minimum of thirty recitals throughout the continent. (Photo © Mishkin.)

Houston Throngs Concert

Resident Orchestra Presents Leslie Hodge as Soloist under Hertz' Baton—Trio Italiano Appears

HOUSTON, TEX.—On February 17 the largest audience the City Auditorium has housed this season at any of the Houston Symphony Orchestra's concerts enjoyed a program of Tschaikowsky and Wagner. There was unbounded admiration for the masterful manner in which Alfred Hertz molded the orchestra. Leslie Hodge, the soloist, played the concerto in B flat minor (op. 32), Tschaikowsky, added to his tone and sensitive phrasing, a clean technic and individuality of interpretation.

The Tuesday Music Club, on February 12, presented the Trio Italiano, with Alfredo Casella at the piano. These three Italian musicians played magnificently.

The Bach Singers, a group of sixteen Houston business men (of which Raymond Lee is president and Lee Dawson the secretary, Rollo L. Rilling, director,) were the guest singers at the Junior League, January 31. These business men sing for pleasure and the organization is more than ten years old. It has gained an enviable place in the musical life of this part of the state.

Many of the state's outstanding musicians and teachers were the guests of the Houston Symphony Orchestra on February 17. Many came from great distances, including Nancy Craig Lasley, who journeyed six hundred miles. Miss Lasley is head of the piano department of the McMurry College, at Abilene, Tex. Clyde J. Garrett, editor of the Southwestern Musician, came from Arlington, Tex. K. B. M.

Bethlehem Bach Festival to Be Held on May 22 and 23

BETHLEHEM, PA.—The 1936 Bach Festival will be held on Friday and Saturday, May 22 and 23, in the Packer Memorial Chapel at Lehigh University. An unusually large section of the Philadelphia Orchestra, forty-seven musicians, has been engaged for the festival.

Announcement of soloists was made at the same time. These are Louise Lerch, soprano; Rose Bampton, contralto; Dan Gridley, tenor, and Keith Falkner, bass. Mr. Falkner makes his first appearance before a Bethlehem Bach Festival audience. The other three soloists have taken part in the festivals in Bethlehem before.

At the 1936 Bach Festival the Mass in B Minor will be sung for the twenty-ninth time on Saturday of the festival. On Friday, afternoon and evening, new cantatas which have never been sung in Bethlehem are to be offered, under the direction of Bruce Carey. The rehearsals have been in progress weekly since the first week in November.

Milwaukee Hears Chicago Orchestra under Batons of Harty and Stock

Cold Weather and High Snows Do Not Prevent Success of Concerts—Dalies Frantz Is Soloist—Nathan Milstein, Minneapolis Orchestra, Angna Enters and Trudi Schoop Ballet Presented

MILWAUKEE, WIS.—In spite of snow which piled to telegraph wires on railways, closing them to travel for many hours at a time, and blocking the main highways for days, music went on and made February an unusually successful month here.

Three symphony orchestra concerts were outstanding events. Sir Hamilton Harty, London Symphony Orchestra conductor, acted as guest director of the Chicago Orchestra during the vacation of Frederick Stock. The entire program announced was altered and Sir Hamilton presented instead three symphonies and Handel's Suite from the Music of the Royal Fireworks, and the evening at Pabst Theatre proved to be of unique interest for interpretative values.

The Sibelius C major symphony was not enthusiastically received, but in the Haydn B flat major the director roused hearers to excitement by his mastery of the orchestra, and the grace and force of his manipulation of its resources. The results made the much-worn Dvorak New World Symphony a fresh experience of impelling beauty in mood and the Haydn work was delightfully realized. At the close of the concert Sir Hamilton was called before the audience many times to answer rounds of applause.

FRANTZ PLAYS UNDER STOCK

The Chicago Symphony Orchestra, with Dr. Stock conducting, followed three weeks later with Dalies Frantz, young American pianist as soloist, and in spite of a fearful evening of weather drew a capacity audience. Frantz was presented in Mozart's concerto for piano in G major and repeated the fine impression made here a year back with an exceedingly imaginative and sensitive version of the work. Schubert's tenth symphony was the main orchestra number.

MILSTEIN IN RECITAL

Execrable weather did not deter music-lovers from attending the two Civic concert association events, recitals by Nathan Milstein, violinist, and Gladys Swarthout, mezzo soprano, capacity audiences being present to hear both. Hearers waited until 9 p. m for Miss Swarthout, held up six hours by slow trains, and she gave her program in rather a nervous flutter, yet with his usual success with the audience. Mr. Milstein in a previous recital reacted to the weather with like uncertain artistic results, but a grateful audience paid him a warm tribute.

MINNEAPOLIS ORCHESTRA

Harry Sanders, the young impresario, whose efforts have added so much to Milwaukee's music this season as to deserve grateful support, has run into hard weather, also, and this cut the audience for the Minneapolis Symphony Orchestra concert heavily, in the big City Auditorium. Eugene Ormandy conducted a program composed of works by Bach, Beethoven (the seventh symphony), Weber, Berlioz and Ravel, and impressed by the definiteness, confidence and dynamic quality of his readings.

DANCE ATTRACTIONS

Mr. Sanders also brought two dance attractions to the Davidson Theatre on Sunday afternoons, the finely competent Jooss European ballet and Angna Enters, formerly of Milwaukee. Miss Enters packed the house and stormed her most difficult audience in fifteen years, her home folks—she is better than they trusted she could be. Music played a prominent part in both attractions. At Pabst Theatre Trudi Schoop gave a dance novelty program that proved of second rate artistic interest; a large audience was present.

The Lyric Male Chorus, directed by Herman F. Smith, presented James Melton, radio-screen tenor, as soloist and he met all expectations with the unusual mix of old classic and modern trash.

NEW SCHOOL AUDITORIUM

The unique Shorewood opportunity school dedicated a magnificent new Arts Auditorium and in spite of cold carried off a whole week of events, among them an orchestra concert by the Milwaukee Symphony Orchestra, directed by Jerzy Bojanowski, and a recital by Helen Mendenhall Ryerson, who proved to be a stunning soprano.

The WPA brass ensemble made its debut directed by Max Berlin in a worthy program at Layton art gallery.

Two gifted young artists stirred an audience at the Athenaeum in a program under auspices of the Society of Musical Arts, Louise Kaphingst, soprano, and Milton Buettner, pianist. Elizabeth Arneke is director of the series. J. E. McC.

Paris Has Plethora of Novelties

(*Continued from page* 5)

At the same concert Prokofieff scored another success as piano soloist in his third concerto in C—certainly one of the finest essays in that form which modern music has produced.

PAISIELLO CONCERTO

One was curious to hear the Paisiello harpsichord concerto, adapted to that instrument by Corradina Mola, and performed by her (first hearing in Paris) with the Lamoureux Orchestra under Bigot. The piece is light, airy, delightful, ingratiating. The depths it does not sound, content, as it is, to sing and ripple in the shallows. Miss Mola played with refinement and security.

TRITON SOCIETY

This organization gave an evening of first auditions from the pens of Martelli, Dallapiccola, Moyzes, Woytowicz, Florent Schmitt and Martinu, a harpsichord concerto by the last-named being the oasis in a vast expanse of notes, notes, and notes. Intrepid in thought and form, realized with a mastery of the first water, bubbling over with sentiment—sentiment at its best, it came and was received as one of the rare works of the season. Marcelle de Lacour played the solo part beautifully, the instrumental ensemble was under Henri Tomasi.

The first performances which the Société Nationale de Musique presented, were by Laks, Laurent, Bazelaire, Tansman, Orban and Madeleine Boutron, but as I could not both hear the concert and spend the evening dining with my friends the Menuhins, I know nothing about this new array of pieces. I only know this: if the people who heard the concert had nearly as good a time as I had, it was an all-around marvelous affair.

MAGNANI CONDUCTS

Fausto Magnani conducted the Pasdeloup Orchestra twice, playing the same program: Weber, Mozart, Wagner, Laparra, Debussy, Rossini. The orchestra showed the good results of Magnani's discipline and acquitted itself with verve and seriousness of purpose. A Mozart symphony was perhaps the highlight of Magnani's performance. It disclosed that his entire method is musical, that he never misses an opportunity to play the melodies which lie hidden between the notes, and that he has for the master—oh, great heritage—the spirit of reverence that is his rightful homage.

RECITALISTS

Backhaus, to swing over to the pianists, gave a colossal exposition of Beethoven sonatas; Carlo Zecchi submitted works of Vivaldi, Scarlatti, Bach-Busoni, Beethoven, Chopin and Ravel, to his meticulous manner of looking at music; and Rachmaninoff (accompanied by the Philharmonic Society Orchestra under Cortot) showed what a terrifically difficult thing a Rachmaninoff can write when he puts his mind to it, and how easy that self-same thing—Rhapsody on a theme by Paganini—is to play, provided the player is again Rachmaninoff.

Excepting Thibaud, whose recital drew a large and applausive audience, the violinists who scored, were both in their early 'teens, and both pupils of Jean Galamian. Paul Makanovitzky gave proof of real musicality in a long and varied list, and Roland Gundry charmed with his brilliant technic.

A program out of the ordinary was that given by the Paris Saxophone Quartet, playing serious opuses of Glazounoff, Borchard, Vellones, Manas, Mendelssohn, Schumann and others. Fine blending and quality of tone, bewitching technic, and *brio* characterized their work, though the whole effort would have profited had there been less effort at nuancing and more at accenting.

MUSIC OF THE ANIMALS

An amusing seance was that at which Charles Tenroc made a talk on Music-Loving Animals and Animal-Loving Musicians, his remarks finding illustration in such pieces as Coucou (Daquin), Sad Birds (Ravel), Military March of the Ants (Rieti), White Donkey (Ibert), White Donkey (Huë), Old Donkey (Bernheim), Cairo Donkeys (Nerini), Humming Bird (Chausson), Butterflies (Chausson), The Trout (Schubert), Mice (Canal), Flying Fish (Vellones), The Serpent (Delannoy), The Lark (Plé), The Owl (de Sévérac), Little Horse (de Sévérac), The Swan (Saint-Saëns), Nightingale in Love (Couperin), Six Animal Preludes (Migot) and Little Ducks, Big Turkeys, Pink Pigs (Chabrier).

A chapter for future tentatives, should any enterprising person wish to follow out the idea to a still more ultimate conclusion, might be Tenors Who Bleat, Sopranos Who Squawk, Coloraturas Who Chirp, Pianists Who Snort, Violinists Who Whine, Conductors Who Bark, Accompanists Who Coo, and Flutists Who Croak.

SYLVIA LENT,

American violinist, is to be soloist with the National Symphony Orchestra in Washington, D. C., on March 1 under the baton of Dr. Hans Kindler. She will play the concerto in G minor by Max Bruch. Miss Lent has appeared with this orchestra in previous seasons. She is a native of the national capital and has received nearly all of her musical education in America. For the concert of March 1, Dr. Kindler plans to present works of several American composers.

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Atlanta Overflows Joint Recital Of Helen Jepson and Nelson Eddy

Marian Anderson's Appearance in Song List at Spelman College Rouses Admiration—Georgia Piano Ensemble Again Planning Festival Program

ATLANTA, GA.—Audiences here heard Nelson Eddy, baritone, simultaneously in two theatres on February 8. While he was singing a joint recital with beautiful Helen Jepson at the Fox Theatre, cinema fans saw and heard the baritone and lovely Jeanette MacDonald in his most recent picture, Rose Marie, at the same hour at Loew's Grand Theatre. The Jepson-Eddy concert was an Atlanta Music Club and Atlanta Philharmonic Society presentation.

Having seen the pre-view of the picture, this reviewer gave attention to the song recital, which resembled an inter-collegiate football game in demonstrative excitement. Crowds jostled and pushed. Figurative hats were thrown into the air as an over-sold house caused many to stand in aisles, alcoves and gallery, or pack the stage to its limit. The recitalists sang a program of popular appeal and the audience proved their choice to be correct by prolonged applause.

Miss Jepson, gowned admirably in blue, gave evidence of regard for dignity and style becoming an artist's song recital. The crowd feted her as well as the handsome, blond Mr. Eddy and his magnificent voice.

MARIAN ANDERSON IN RECITAL

Another audience taxed the space of Sisters Chapel (Rockefeller Memorial) at Spelman College, to hear Marian Anderson when she sang here on February 14. The celebrated Negro contralto held the spellbound attention of her listeners by the magical quality and extensive range of her voice and by the expressiveness of her singing. Taste, style and entire devotion to the meaning of each one of the group of four songs by Handel with which she began her program, brought her immediate admiration of those who heard her song recital. Technical control of breath and of tone production, made it possible for the singer to submerge all exterior elements in the expression of five Schubert songs. In these she reached the pinnacle in Der Tod und das Mädchen. A group of songs by Sadero; the aria O Don Fatale from Verdi's Don Carlo; and four Spirituals, arranged by Hall Johnson, Roland Hayes, John Payne and Florence Price completed the printed program. Kosti Vehanen, Finnish accompanist, shared in the success of the concert and the many encores that were given.

The honor accorded the artist by Negro members of the audience singing their National Anthem, composed by Rosamonde Johnson, and led by Kemper Hareld, was fruitful in the effect of this stirring music.

RESIDENT ARTISTS PRESENTED

Activities of local musicians in the realm of concerts, include a violin recital by a talented young violinist, Bowen David, at the home of Mr. and Mrs. Alex King, with excellent results; a benefit recital for St. Philip's Council, played by Claire Harper, violin, and Irene Leftwich, piano; Emory Glee Club in concert under the direction of Malcolm H. Dewey; the Thursday Morning Music Club in an annual program at Egleston Hall, under the direction of Mildred Browne Bourne; a song recital at Brenau College by Bert Dueringer, tenor, with Ilse Dueringer at the piano; lecture on Beethoven by Emma Garrett Morris; a concert by the Young Artists's Division of The Atlanta Music Club at the home of Lucien Thompson; and The Little Symphony of the University of Michigan, in a concert at Shorter College comprise the fortnight's events in music.

PIANO ENSEMBLE FESTIVAL PLANNED

The Georgia Piano Ensemble, an annual festival, will be given with a more varied and colorful program this year than ever before, according to officers and program committee which recently met to plan the event. Colleges, conservatories, schools, piano students of independent teachers, and professional pianists are to join efforts to increase the success with which this project has met in the past. Brenau College is the first unit to send in a complete list of registrants and the name of the pieces to be played. Franciszek Zachara has arranged his own compositions, Minuet in Classic Style and Gavotte for eight pianos. Twenty pianists will take part in this number under Mr. Zachara's direction. Officers of the Georgia Piano Ensemble are: Mabelle S. Wall, president; Isabel Bryan, vice-president; Virginia Heath, secretary; and Eda Bartholomew, treasurer. The program committee includes in addition to the above named officers, Hazel Wood, Dorothy Alexander, Lawrence G. Nilson, and Earle Chester Smith.

Dr. Nikolai Sokoloff, orchestral conductor and director of the Federal Music Project, addressed the executive board of Georgia Federation of Women's Clubs at the mid-year meeting at the Henry Grady Hotel on February 20. Dr. Sokoloff was presented by Mrs. Mabelle S. Wall, chairman of the Music Division of the state federation, of which Mrs. H. B. Ritchie, of Athens, Ga., is president. Richard Holtzclaw, baritone, and Lawrence G. Nilson, accompanist, were also presented by the chairman of music. Mr. Holtzclaw delighted with his virile presentation of an excerpt from Victor Herbert's Mlle. Modiste. M. S. W.

Reading Group Presents Choral-Ballet Event

READING, PA.—The Reading Choral Society scored a success on February 12 in their venture into the field of choral ballet. For their mid-winter concert the society had enlisted the services of the Philadelphia Ballet, directed by Catharine Littlefield. With an orchestra composed of members of the Reading Symphony Orchestra and the society's chorus of one hundred and fifty voices, N. Lindsay Norden, conductor of the society, provided a highly effective and novel musical setting for the choreographies of the ballet. The Reading Choral Society, one of the oldest in the state and now in its sixty-first year, has been under the musical direction of Mr. Norden for the past fifteen years.

The program, which leaned heavily on the Russian school, included the Polonaise and Mazurka from Glinka's A Life for the Tsar; three dances from Tschaikowsky's Nutcracker Suite; a ballet from Gluck's Iphigenia in Aulis and orchestrated by Mr. Norden; and three dances from Smetana's opera The Bartered Bride. An outstanding feature of the program was the presentation of the Polovetsian Dances from the opera of Prince Igor by Borodin against a choral and orchestral background.

The task which confronted Mr. Norden in coordinating so great a number of people and such widely varying forms of art was a difficult one. He handled the situation admirably and at all times exhibited a sympathetic and sensitive musicianship. That this new field of musical art has a popular and widespread appeal was attested by the large audience of over two thousand who filled the auditorium of the Senior High School, and by the presence of many music-lovers from neighboring cities. C. A. R. A.

Ernesto Berúmen Plays Before Musicians Club

Ernesto Berúmen, pianist, appeared before the Musicians Club of New York on January 14, presenting a program of Spanish compositions with Emma Otero, soprano. On January 20 Mr. Berúmen played for the Soloists Musicales Club, New York, and on January 26, he opened the concert series at the new Music Center of the Edith McIntosh School of Music at Rockville Centre, N. Y., when the pianist gave a recital of South America and Spanish piano compositions.

Lacrymosa on the Air

Lacrymosa, the Mozart playlet by Leonard Liebling (published recently in the Musical Courier), was performed at the Rudy Vallee broadcast (Fleischmann Yeast program over WEAF) on February 20, with Horace Braham and Margaret Rawlings in the leading roles. Mr. Liebling gave a short talk explaining the historical derivation of the short play.

MUSETTE TRULOCK

Musette Trulock in Club Programs

Musette Trulock, soprano, president of the Society of Illinois Women, greeted a large assemblage on Lincoln's birthday at the Hotel Astor, New York. Mrs. Trulock read letters from President Roosevelt, Governor Lehman and Governor Horner, the latter of Illinois; he sent the organization a State flag.

Vernon Jacobson, baritone, was the only singer; he made a special effect with When I Have Sung My Songs to You (Charles). Lu Kapp Kessler was his accompanist.

On February 15 Mrs. Trulock sang for the Daughters of 1812 at the Hotel McAlpin, including items by Scarlatti, Brahms, Rachmaninoff, Goublier, and by the American composers Cadman, Thayn and Speaks. Her singing was vastly enjoyed by the large audience, for the voice is powerful, clear and sweet, allied with clear articulation. The Sedgwick Trio performed, and Tracey Condon sang songs by American composers.

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Dr. Oscar Daniel, Mentor of Many Operatic and Concert Artists, Who Is Now Active in Paris and Lugano, Finds Basis of Singing in Correct Use of Breath

PARIS.—Dr. Oscar Daniel, for twelve years professor of voice and operatic studies at the Berlin Staatliche Hochschule for Müsik, and professor of diction and the study of dramatic roles at the Staatliche Schauspielschule, Berlin, was born in Hungary—being Hungarian, he left Germany of his own free will, not long ago—and educated at Vienna (University degrees) and in Italy (voice). From October to May of every year Dr. Daniel teaches at Paris; from June to September, he is at his villa at Lugano, Switzerland.

"The only true method of singing," said Dr. Daniel, when interviewed in his Paris apartment, "is the Italian *bel canto*, that is, natural singing. The principal basis of singing is breathing, for without the motive power, the tone can not be produced. It is essential that the teacher himself know how to sing and that he be thoroughly artistic. The teacher should be able to illustrate what he teaches, not for the purpose of having the pupil make servile imitations, but to give the pupil the proper idea of phrasing, the evolution of 'line,' and to communicate to him, or her, the peculiar atmosphere of the work in hand.

TAUGHT EMINENT SINGERS

"Throughout the world today," Dr. Daniel reported, with justifiable satisfaction, "I have over one hundred pupils now making successful careers in opera and concert, and over two hundred actors, who were also my pupils. Outstanding personalities among these pupils—of whom I am very proud—are Herbert Janssen, Margherita Perras, Maria Cebotari and Susanne Fisher. Janssen is a well-known baritone of the Berlin Staatsoper. He sings yearly at Covent Garden and Bayreuth. At the latter place he sang Wolfram and Amfortas, under Toscanini. Miss Perras, coloratura of the Vienna Staatsoper, was the singer who made such a deep impression this summer at Salzburg and last spring at the Florentine May, singing Constance, under Bruno Walter. Maria Cebotari, one of Germany's favorite singers, sang the title role, you will recall, at the premiere of Strauss' Schweigsame Frau. Susanne Fisher, who has had such splendid success at the Metropolitan, New York, studied with me for two years in Paris and Lugano. In addition to the work in vocal technic, role interpretation, French and Italian diction, which Miss Fisher did with me, I also did concert-preparation work with her.

"Among the actors and film artists I have had the pleasure of teaching," Dr. Daniel went on to say, "are Marlene Dietrich, who came to me at the age of seventeen and worked with me a number of years; Elisabeth Bergner, star of London and New York; Mady Christians, Rudolph Forster, Curt Götz, Maria Germanowa, Lil Dagover, and many others."

FINDS AMERICAN VOICES EXCEL

When asked his opinion of the American voice, Dr. Daniel's enthusiasm was great. "The most beautiful there is," he exclaimed. "Magnificent voices, so rich, so alive, so expressive. And how the Americans work—that is one of their greatest talents, the intensity with which they work. I know, for I have had many American pupils, each one characterized by a tremendous capacity for work. The artistic future of a country with talent like that is so marvellous it baffles imagination."

I. S.

Photo by Suse Byk, Berlin

DR. OSCAR DANIEL

Mildred Dilling's Engagements

Mildred Dilling is in the midst of an active season. One of her recent engagements took her to the White House on February 11, her seventh appearance there. On January 5 Miss Dilling played her seventh recital at Hotchkiss School in Lakeville, Conn., and she has been engaged to play there again this season on June 20; 8, she was heard on the Salisbury Forum, Lakeville, Conn., her third return engagement; 11, at Miss Walker's School, Simsbury, Conn., fifth return engagement; 12, at Phillips Academy, Andover, Mass., third return engagement; 19, Miss Dilling was soloist with the Peoples Symphony Orchestra in Boston under the baton of Fabien Sevitzky; 20, she appeared in New York; 23, in Garden City, N. Y.; 25, at Portsmouth Priory School, Portsmouth, R. I., third return engagement; 26, at the Central Presbyterian Church, New York (where Miss Dilling has held the position of solo harpist for several seasons) for the Women's University Club of New York City.

During January Miss Dilling, with George Rasely, tenor, began a new series of radio broadcasts, called Songs of the Harp, over WJZ. These programs are sent out over this network every Friday evening. Miss Dilling will begin her annual trip to Florida on February 20. Her schedule this year includes several engagements in that state and she is also booked for recitals in South Carolina, Georgia and Texas.

Petri and Zadora to Give Benefit

Egon Petri and Michael Zadora, pianists, give a program of music for two pianos in Town Hall, New York, on March 3, for the benefit of Training in Agriculture for Palestine, "Hashomer Hatzair." The program consists of original two-piano works by Mozart, Busoni and Liszt and arrangements by Mozart-Busoni.

Trenton Orchestra in Third Concert

TRENTON, N. J.—With Joseph Wilberschied, its concertmaster as soloist, the Trenton Symphony Orchestra presented its third concert of the season on February 18 in the Memorial Building, Stacy Park. Max Jacobs conducted. This was Mr. Wilberscheid's first appearance as soloist with the orchestra and he delighted his audience with a brilliant performance of La Folia, by Corelli.

The orchestra gave a particularly fine performance of the second symphony in D major by Brahms and also of the Overture on Negro Themes by James P. Dunn under Mr. Jacobs' expert direction. This work by a contemporary American composer both surprised and pleased the audience, for although modern in spirit, it is free from the harsh dissonance of so much of the contemporary music. In fact, it is tuneful and won generous applause from all who heard it. The orchestra concluded its program with the exotic Danse Bacchanale, by Saint-Saëns.

Less successful was the Bach-Abert prelude, chorale and fugue. Lovers of Bach dislike this transcription of the works of the master and the orchestra gave only a half hearted performance of the composition. The splendid playing in the symphony and overture more than compensated for the Bach-Abert number.

E. L. J.

Contest for Flying Song Announced

An Aeronautical Poem and Flying Song Contest is being sponsored by the Women's International Association of Aeronautics. The public is invited to enter the contest. The terms call for poems no longer than forty lines and flying songs limited to three verses and refrain. Both humorous and serious themes are acceptable. The contest ends May 1, 1936, and the trophies are to be awarded in May. The best poems submitted will be published in a book at a later date. Only unpublished manuscripts are eligible for entry in this contest. Stamps and addressed envelope must be enclosed if the manuscript is to be returned to the contestant. For further details those interested should address W. I. A. A. Contest, 220 North Doheny Drive, Beverly Hills, Cal.

Silvio Scionti and Isabel Laughlin in Philadelphia

PHILADELPHIA, PA.—In his performance of a fine program at the Barclay, Silvio Scionti made a distinct impression with his tone of wide dynamic range, his sympathetic regard for style and valuable sense of form. In the *andante* from Brahms' F minor sonata, he showed himself a pianist of considerable accomplishment. His flawless technic, well rounded understanding of his music and the wealth of color he draws from the piano make him an admirable Debussy interpreter. The group by the French composer marked a musical high spot in the distinguished program. The pianist played also a Beethoven andante, a Scarlatti sonata, Mendelssohn's scherzo in E minor, the F sharp minor rhapsody of Dohnanyi and Scott's Passacaglia. Added to the enjoyment of the program, Isabel Laughlin gave a brilliant performance of Liszt's Spanish Rhapsody with Mr. Scionti at the second piano, playing the Busoni orchestral arrangement. Both artists were compelled to add encores.

B. D.

Leila Bederkhan Returning to America

After an absence of five years, Leila Bederkhan will return to America in October for a series of recitals in her dances of the Orient. Mlle. Bederkhan, who is a princess from the oldest civilization in the world, will present new groups of the ancient Kurdish religious dances, which by usage and tradition have come to be a part of Eastern folklore. She will be seen in one recital in New York upon her arrival.

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Opera and Concerts in Vienna

(Continued from page 5)

also be mentioned. Paul Abraham's new operetta, Dschainah, which has been running for over a month now at the Theater an der Wien, is the story of a geisha; and owes its success first to original and melodious music, and finally, to the appearance of a real Japanese in the title role, Michiko Tanako-Meinl, wife of the head of the dynasty of the Vienna coffee kings, and member of the highest Viennese society.

The second "hit" referred to is Der gütige Antonius (Good Saint Anthony), a Czech comic opera by Jaro Benesch, gifted young composer. The amusing story of Czech rustic life is accompanied by much genuinely good music. The work is filling the Volksoper every night and has every appearance of being the life-saver that institution so sorely needed.

Furtwängler Hailed

Furtwängler's performance of Tannhäuser at the State Opera was remarkable not alone for the presence of this conductor, but also for the appearance of two of the finest Wagner singers of our era. Maria Müller was a stunning Elisabeth offering a performance both vocally and histrionically that enraptured the audience, and evoked storms of applause. Max Lorenz was a noble, powerful Tannhäuser.

Furtwängler also conducted the Philharmonic Orchestra in four concerts, playing two programs. The first opened with Schumann and closed with Beethoven. The yearly benefit concert of and for the Philharmonic Orchestra, that is, the "Nicolai" concert (so-called after Otto Nicolai, the composer who founded the Philharmonic Society) brought the monumental ninth symphony. In keeping with the nervous heartbeat of our times, Furtwängler hastened the *tempi* especially in the first and last movements, thereby gaining in effect and intensity, if not in musical purity. He was of course given an ovation.

Kabasta's Ninth

A week before Zurtwängler, Oswald Kabasta had conducted the Beethoven ninth symphony. His interpretation of the mighty work was less tempestuous, yet of mature musicianship. Weber's cello concerto, played by Gaspar Cassado, was also on the program. The central work of the next subscription concert under Kabasta, was a piano concerto by Dvorak, newly adapted by Prof. V. Kurz, Czech piano pedagogue. This effective, melodious and virtuosic piece was played by Ruda Firkusny, eighteen-year-old Czech pianist. Sound and healthy musicianship and adequate and refined technic were the outstanding characteristic of his reading. Two other "national" works had their first hearing in Vienna; the colorful and charming Dances from Galanta by Kodaly, and First Rumanian Rhapsody by Enesco, a work of more brilliance than musical invention. Conductor Kabasta was in fine fettle and had one of his most successful evenings of the season.

Other Conductors

The Finnish conductor Van der Pals, of Helsingfors, visited Vienna in order to direct a concert celebrating the seventieth birthday of Sibelius. Van der Pals' presentation of Sibelius' second symphony and the tone-poem, The Origin of the Fire, showed true nobility. The choral part of this truly national saga was beautifully done by the Vienna Boys' Choir.

The program of the last subscription concert of the Konzertverein did not show any originality but the event deserves mention because it was conducted by Dr. Karl Böhm, young Austrian musician, conductor of the Dresden State Opera. Böhm has style and temperament and all the making of a front-rank conductor. The soloist of the evening was Alfred Kitchin, British pianist, whose work has already been praised in these columns.

Song Recitals

It is gratifying to note that among the new generation of singers many talents are to be found. Among those heard were Mimi Erb, Hungarian alto, with unusual power of musical expression; Lucienne Tragin, charming French and Italian coloratura songs but not quite at home in German Lieder; and Flora Collins, true exponent of contralto coloratura singing and, at the same time, praiseworthy interpreter of modern music. Marianne Mislap-Kapper, already known

MARIA MÜLLER,
operatic prima donna, as Elisabeth in Tannhäuser. Although Mme. Müller has sung this role many times in Europe and America, after several years of negotiations she made her first appearance in Vienna in the opera at the Staatsoper on January 10 under the direction of Wilhelm Furtwängler. (Photo © by Louis Elzin.)

here, sang a group of songs by Gisela Selden-Goth; while Richard Tauber's recital was a new triumph of the light muse, impersonated by this favorite operetta tenor.

Pianists

Anticipating his New York Beethoven series, Artur Schnabel stirred his faithful Viennese admirers with his unique interpretation of his hero. Arthur Rubinstein displayed all the brilliancy of his art in Chopin and Stravinsky; Rudolf Serkin, for years faithful companion on the piano of Adolf Busch and more recently son-in-law of the violinist, gave a recital remarkable for purity of technic and depth of feeling.

Metropolitan Opera Guild Has Second "At Home"

The "at home" of the Metropolitan Opera Guild, held on February 16 at the Metropolitan Opera House for members who had joined since the season began, was attended by more than 150 persons. Edward Johnson, general manager of the Metropolitan Opera, was master of ceremonies, and presented on the short musical program Helen Olheim, Lauritz Melchior, Emanuel List and Karin Branzell. He also introduced several artists who had recently made their debuts. This was the second "at home" of the guild this season. Mrs. August Belmont is the guild's president.

Soloists for Verdi Requiem under Toscanini Announced

The soloists have been chosen for the Verdi Requiem which Arturo Toscanini and the New York Philharmonic Orchestra will give on March 5, 6, and 8, at Carnegie Hall, New York. They are Dusolina Giannini, Rose Bampton, Charles Kullmann and Ezio Pinza. The chorus will be that of the Schola Cantorum of which Hugh Ross is the conductor. The only previous performance of the "Requiem" under Toscanini was on January 15, 16 and 18, 1931. The Verdi Requiem will be prefaced by a short *a cappella* work, Verdi's Laudi alla Vergine, written after Dante's Paradiso for four-part female chorus. This music had its first performance in Paris in 1898.

Plotnikoff to Tour With N. Y. Festival Orchestra

Eugene Plotnikoff, staff conductor of the PWA music project, is to go on tour with the newly organized New York Festival Orchestra some time in March. The itinerary comprises Poughkeepsie, Binghamton, Albany, Middletown and Oneonta, N. Y. The players during the tour receive their regular wage of $103.40 a month plus traveling expenses, and admittances to the concerts range from twenty-five cents to $1.00. Persons on home relief are to be admitted free. Concerts for school children have a place in the plans for the tour. According to Lee Pattison, director of the Federal Music Project for New York City and State, the object of the orchestra's trip is to give persons in smaller towns and cities an opportunity of hearing first class symphony music. The orchestra comprises eighty players. Mr. Plotnikoff, its conductor, was formerly with the Russian Imperial Opera in St. Petersburg and directed with the Russian Opera Company which toured America. He has been the conductor of the New York Civic Orchestra for the past two years.

Parnova-Strawbridge Recital

The National Music League announces that Lisa Parnova and Edwin Strawbridge will give their first New York dance recital together at the Guild Theatre on March 8. Both Miss Parnova and Mr. Strawbridge are known in the dance world and have given separate recitals here, and have been dancing together with their own group outside of New York and on a tour through the South. Mr. Strawbridge and Miss Parnova headed the ballet of the New York Opera Comique. Mr. Strawbridge was equally prominent as principal dancer and choreographer with the New York Philharmonic Orchestra at the Lewisohn Stadium summer concerts. He was guest artist at the premiere of the Philadelphia Grand Opera Company and with the Philadelphia Orchestra, under Dr. Leopold Stokowski. The program for their Guild Theatre recital will be announced later.

Claude Gonvierre in Program at Mackay Residence

Claude Gonvierre, pianist, gave a recital on February 8 at the New York home of Clarence H. Mackay. His program consisted of compositions by Schumann, Schubert, Liszt, Pergolese, Rhene-Baton, Ripero, Lecuona and De Falla.

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Juilliard Summer School

George Wedge, director of the Juilliard Summer School, New York, announces plans for the fifth season of the school, beginning July 7, and continuing for six weeks. Over seventy courses will be offered covering practically every branch of music and music education. Besides vocal and instrumental instruction in all branches, classes in harmany, counterpoint, composition, and music education are to be given, and several special courses have been introduced: methods and materials with Louis Persinger in violin, Guy Maier in piano, and Fraser Gange in voice; Layman's Music Normal Course with Harriet Johnson, who is likewise giving a regular course for the layman; the political and social background of music history with J. Parker Russell; The Gist of Music and Form and interpretation, designed for teachers and students, with George Wedge; and Modern Harmony and Orchestration and Composition with Roy Harris.

The faculty includes: piano, Katherine Bacon, Beula Duffey, Sascha Gorodnitzki, Alton Jones, Muriel Kerr, Guy Maier, Marion Morrey, Arthur Newstead, and Lee Pattison; voice: Lucia Dunham, Fraser Gange, Carl Gutekunst, Charles Hackett, Belle Soudant, Ruth H. Stewart, Bernard Taylor, and Ella E. Toedt; violin and cello: Louis J. Bostelmann, Samuel Gardner, Sascha Jacobsen, Charles Krane, and Louis Persinger; ensemble: Sascha Jacobsen, Hans Letz and Guy Maier; organ: Hugh Porter; harp: Marie Miller; department of music education: Bess Daniels, Lucia Dunham, Mabelle Glenn, Roy Harris, Harriet Johnson, J. Parker Russell, Adolf Schmid, Bernard Taylor, George Wedge; theory: Howard Brockway, Ada Fisher, Roy Harris, Louise P. Havens, Ward Lewis, A. Madeley Richardson, Adolf Schmid, Beatrice H. Schneider, Belle Soudant, Howard Talley, Ruth Van Doren, Helen Whiley; orchestra: Henry Christman, clarinet; Ernest Clarke, trombone; Fred Geib, tuba; Simon Kovar, bassoon; Arthur Lora, flute; Edward Montray, tympani; Michel Nazzi, oboe; Lorenzo Sansone, French horn; Max Schlossberg, trumpet; Frederick Zimmerman, double bass.

Illinois Wesleyan University School of Music

The Illinois Wesleyan University A Cappella Choir, under the direction of Dean Arthur E. Westbrook, gave a concert at Paris, Ill., on February 12. Ruby Shippee, violinist, a senior in the school of music, was the assisting soloist.

On February 26, George Anson, J. B. Middleton and R. Dwight Drexler, of the piano faculty, presented the third of a series of piano concert recitals.

Illinois Wesleyan University School of Music announces its spring concert series as follows: March 1, Phi Mu Alpha fraternity; March 8, Sigma Alpha Iota sorority; March 15, Delta Omicron sorority; March 22, string ensemble, under the direction of Albert Martini; March 29, two-piano recital by George Anson and Frank Jordan; April 5, University Concert Band, under the direction of Russell Harvey. Theses recitals are held in Presser Hall on Sunday afternoons.

Athens College

ATHENS, ALA.—On February 13, Athens College presented a students' recital. Those appearing were Flavia Reed, Jean Steele, Mildred Rudolph, Frank Simmons, Rhea Claiborne, Marie Rudolph, Daisy Braly, Bernard Lichter, Edwina Powers, Lila Belle Haney, Emily Chandler, Aline Beaird, E. C. Lowery, Rhea Claiborne, Mrs. Wilson Carter, Mabry Batson, Frank M. Church, Helen Wood and Paul Rudolph. They performed music of Bach, Schumann, Elmenreich, Hubay, Grainger, Oley Speaks, Leschetizky, Chopin, Nevin, Liszt and others. Recitals during April include programs by Ellie Walker Richardson, piano; 6, Edwina Powers, piano; 9, Emily Chandler, piano; 14, Miss Beaird, organist, and Miss Braly, pianist; 17, Rhea Claiborne, piano; 21, Sara Tillman, organ; 23, Mabry Batson, piano; 26, Miss Tillman; 30, Paul Rudolph, piano. May 3, E. C. Lowery, tenor, is to be heard, and on May 27 the annual concert is scheduled. E. R. Naylor is president of Athens College, and Frank M. Church, director.

Dr. Carl to Conduct Bach B Minor Mass

Bach's B Minor Mass will be given in the First Presbyterian Church, New York, on March 8 under the direction of Dr. William C. Carl. This work was added last season by Dr. Carl to his extensive list of choral music.

At the forthcoming performance the choir of the church will be largely augmented by members of the New York Oratorio Society through the courtesy of Albert Stoessel. The solo parts are to be sung by Rose Dirmann, soprano; Amy Ellerman, contralto; Dan Gridley, tenor; Raoul Nadeau, baritone. The instrumentalists include Virginia Drane, violinist, and Everett Tutchings, accompanist for the chorus.

On February 23, Dr. Carl gave a performance of Mendelssohn's Elijah with the same soloists as those who will sing in the Mass.

Bernard Gabriel Presents Final Lecture-Recital

On February 24, Bernard Gabriel gave the fifteenth and last program in the lecture-recital series which he has been holding at his New York studio. During the course he has presented as guest artists Helen Berlin, violinist; Katherine Cane, dancer; Melchiorre and Aurora Mauro-Cottone; Jenette Comoroda, soprano; William Meyeravitz, baritone; Louise Arnoux, diseuse; and Leah Horn, soprano.

Alexandre Gretchaninoff Arrives for Tour

Alexandre Gretchaninoff, Russian composer who gave many concerts here in 1931, returned on February 24 to fulfill American engagements in which he will appear at the piano with Maria Silveira. The soprano is to sing from Gretchaninoff's repertoire of some 300 songs. Among his other works are two operas, four symphonies, trios, quartets and violin sonatas.

La Forge Quartet in South Norwalk

SOUTH NORWALK, CONN.—The La Forge Quartet, composed of Mabel Miller Downs, soprano, Elizabeth Andres, contralto, Charles Lawrence, tenor, and Harrington van Hoesen, baritone, sang before a capacity audience at South Norwalk, on February 6. Virginia Duffey accompanied and also contributed a group of piano solos. The ensemble sang brilliantly. It is made up of individual singers of fine calibre, and their combined art sets a high musical standard. Miss Duffey, a discriminating accompanist, is also an excellent piano soloist.

ARTHUR ANDERSON,
basso, sang in The Messiah, at Rochester, N. Y., in December, and was immediately re-engaged for the performance of Belshazzar's Feast on March 1, in the same city.

STUDIO NOTES

HARRIET EUDORA BARROWS

A musicale was given recently at the New York studio of Harriet Eudora Barrows by Alice Armstrong Kimball, soprano; Valiere Esty, contralto; Rolland Tapley, violinist; and with Alice Griselle, accompanist. Both the vocalists are pupils of Miss Barrows. Mrs. Kimball, a Boston singer, has appeared extensively with choral societies, including the Handel and Haydn Society, Apollo Club and Peoples' Choral Union of Boston; the Worcester Oratorio Society; and many others. Mr. Tapley is a first violinist in the Boston Symphony Orchestra. The program brought performance of music by Mozart, Rhene-Baton, Poldowski, Trunk, Marx, Vieuxtemps, Sarasate, Eric Wolf, Strauss, Chausson, Grovlez, Sadero, Hageman, Carpenter, Besly, Dunhill and MacFadyen.

EUGENIE B. ABBOTT

Four artist-pupils of Eugenie B. Abbott presented a program of vocal music at the Abbott Studio, New York, on February 20. With musicianly finesse Lottie Lewis, soprano, sang songs by Bohm, Dvorak, Rogers, and Visi D'Arte (Puccini). Elspeth Macfarlane was admired for her singing of songs by Handel, Lehmann, Bach and Massenet. Cyrille Simmons was heard in songs by Ronald, Ganz, Root and Becker, singing with intelligence and musical spirit. Gregory Abbott, son of the teacher, offered songs by Charles, Rashbach, Grieg, Hahn, Schubert and Lehmann. His routine and experience as radio commentator and singer in church, were readily apparent in his singing. Mme. Abbott played all accompaniments.

F. W. R.

MARIE ALLEN

Students of Marie Allen have been active in New York engagements. Margaret Little, fifteen-year-old lyric soprano, recently sang Scottish songs at the annual dinner and reunion of the Federation of Scottish Societies. Miss Little also appeared at Patience in the Gilbert and Sullivan operetta of that name at the Roosevelt High School. Sally Eskeneizi, young coloratura soprano, was guest artist at the Girl's Service Club on February 17. Arthur Forbes, baritone, who was a featured singer last summer on WOV, WINS and WMCA, sang on the same program. Frank Boehme, baritone, was prevented by illness from participating on this occasion. Mr. Boehme won twentieth position among over fifteen hundred baritones in auditions for a music festival last summer judged by Helen Jepson, Frank LaForge and Cyrena Van Gordon.

MIRIAM MARMEIN

Miriam Marmein, American mime and dancer, will present her student concert group of twenty-five dancers in two performances. The first is to be at Governor's Island on March 14 and the second at her studio in Carnegie Hall on March 15.

The program includes the dance poem, Sirens, Valse, The Seventh Queue, The Week's Work, Mosquito, Young Satyr, Pas de Ballet, Tribal Dance, and Gardening.

The group includes Mildred Neff, Gladys Kern, Helen Bragdon, Mildred Bragdon, Ethel Day, Nancy Strong, Ann Ensle, Helen Ward, Charita Bauer, Betty Baird, Frances Booth, Virginia Collins, Agnes Collins, Patricia Grogan, Audrey Brown, Peggy Porter, Mary McNeil, Elsa Jones, Barbara Tomey, Audrey, Virginia, Dorothy, Constance and Hildegarde Lodge.

The dances were composed and the costumes designed by Miss Marmein.

IDA ELKAN

A musicale was given on February 16 at the New York studio of Ida Elkan, pianist and teacher. The guest artist was Elizaveta Lukascheva, who sang Russian songs in costume, with Beatrice Lohre as accompanist. Others appearing were Esther Babad, Bertha Boeder, Anna Bohm, Edwyn Kernstock, Mrs. Julius Leff, Anita Mitterstein, Elizabeth Marinelli, Marie Phillips, Sophia Seco, Ruth Rubenstein, Ellen Weider, and as the final number, Lalo's Symphony Espagnole was presented by I. Rudolph Katz, violinist, with Ida Elkan at the piano.

RUTH SHAFFNER

Singers from the New York studio of Ruth Shaffner have been active this season, and pupils are here to study with Miss Shaffner from Denver, Col., Goldsboro, N. C., and come each week from points in upper New York State and Connecticut. Anna Wondell who is making a feature of Polish songs in costume has many engagements pending for concerts before Polish societies, and sang recently at Carnegie Hall, New York, with the Golden Hill Chorus of which she is a member. Anne Lee Bynum, soprano, was recently heard over WAAT, singing ballads with orchestral accompaniment. Elizabeth Kelly, soprano, of Carmel, N. Y., has been widely heard in the vicinity of her home. She sang for the Annual Literary Union Anniversary in Carmel, on February 24, and was heard in excerpts from The Messiah with the Brewster Choral Club in December. Walter Moberg, tenor, of Patterson, N. Y., has been a frequent soloist, appearing in Pawling, N. Y., Danbury, Conn., and Carmel, N. Y. Gretta Mae Brown of Denver is to be heard over WAAT, and other stations in the near future in her specially written programs, featuring stories with music.

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ALFRED LUNT and LYNN FONTANNE,
as conceived by the Yale Puppeteers, an attraction under the management of Catherine A. Bauman. Miss Bauman has re-entered the booking field for the Yale Puppeteers after several years of devoting herself exclusively to the demands of the Barbizon-Plaza Concert Hall, New York.

DR. JOHN ERSKINE,
president of the Juilliard Foundation and chairman of the Metropolitan Opera Management Committe, now alternates with Edward Johnson as master of ceremonies on the Metropolitan Opera Auditions of the Air, heard over a WEAF-NBC network every Sunday afternoon. The first of these broadcasts presided over by Dr. Erskine was that of February 23, the tenth event in the series. Originally, twelve of the Metropolitan auditions were to be sent out over the radio, but, due to the response of the public, the number has been increased to fifteen. (Photo © Harold Wagner.)

GLADYS SWARTHOUT,
mezzo-soprano of the Metropolitan Opera, in the role of Juliet as she appears in a sequence of her new picture, Give Us This Night, the first original opera written for the screen by Erich Wolfgang Korngold and Oscar Hammerstein II. Mr. Korngold has written original music for the balcony scene of Romeo and Juliet which is included in the film. Miss Swarthout plays the part of an opera singer. Jan Kiepura, Polish tenor, appears in the leading masculine role.

ALEXANDER KELBERINE,
pianist, was soloist with the Philadelphia Orchestra in Philadelphia on February 14 and 15 and in New York on February 18, presenting the American premiere of Pizzetti's concerto for piano and orchestra. The subtitle of the work is Song of Summer.

A DISTINGUISHED TONAL GROUP.
Guiomar Novaes, pianist, Isidor Philipp, pianist, and Octavio Pinto, composer, at a recent meeting in New York. (Photo by Rus Arnold.)

CARL FRIEDBERG,
pianist, soloist with the Cincinnati Symphony Orchestra on April 3 and 4, when he is to play the Brahms B flat concerto.

MRS. H. H. A. BEACH,
composer and pianist, whose current engagements include an appearance at the Town Hall Club, New York, an All-American Program, February 23, where she performed piano solos, and accompanied songs sung by Ruth Shaffner, (violin obbligato by Eugenie Limberg), all her own compositions. Simultaneously, at the MacDowell Club, New York, Evelyn Swarthout, pianist, played Mrs. Beach's Italian Minuet, Scottish Legend and Gavotte Fantastique. (Photo by Rayhuff-Richter.)

KEITH FALKNER,
English baritone, began his American concert tour in Baltimore on February 21. He is to remain in this country until May, being engaged as one of the principal soloists for both the Ann Arbor and Bethlehem festivals.

RAYA GARBOUSOVA,
Russian cellist, on her way to the SS. Ile de France on which she left New York to appear in Paris and London and tour England, Holland, Spain and Russia, as well as Java, China and Japan.

RICHARD CZERWONKY
gives his annual violin recital in Kimball Hall, Chicago, on March 11. The event is under the auspices of Omega chapter of Sigma Alpha Iota.

(See Inside Front Cover for Additional News Pictures)

MUSICAL COURIER
Weekly Review of the World's Music

Photo by Apeda

JOSE ECHANIZ

Pianist, Has Been Engaged to Appear as Soloist with the Philadelphia Orchestra Under the Direction of Jose Iturbi in March